CITY SLICKER

Jerry Seinfeld's Sitcom Brings a New York State Of Mind to Prime Time

BY CHRIS SMITH

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Mayor-in-Waiting Andy Stein's Birthday Bash Sets a Record for Something

BY JEANIE KASINDORF

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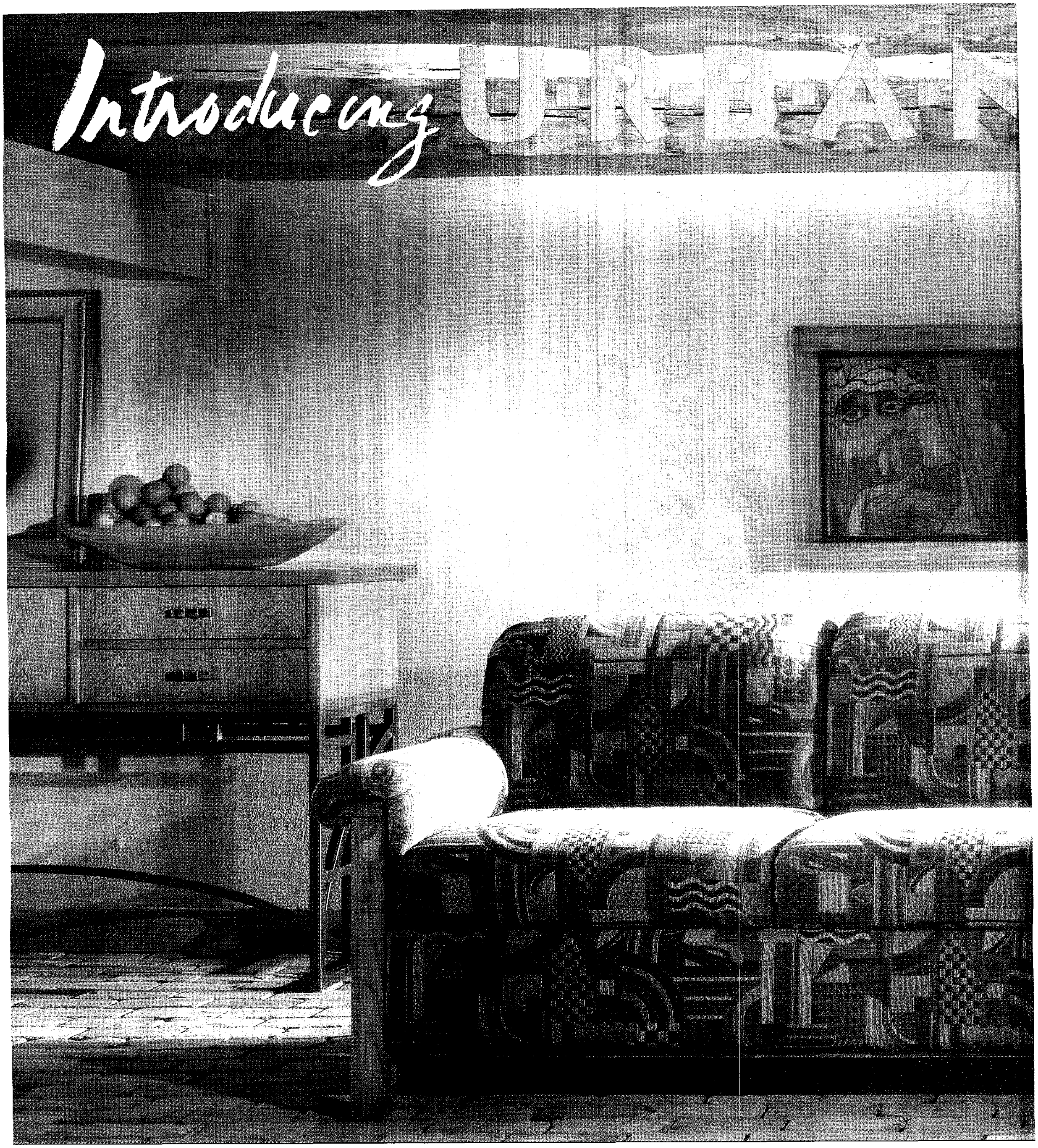
ith the Top Wiseguys Taking the Heat, Is the ob Facing a Meltdown? **BY MICHAEL STONE**



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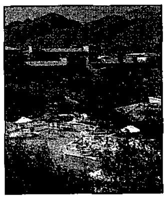

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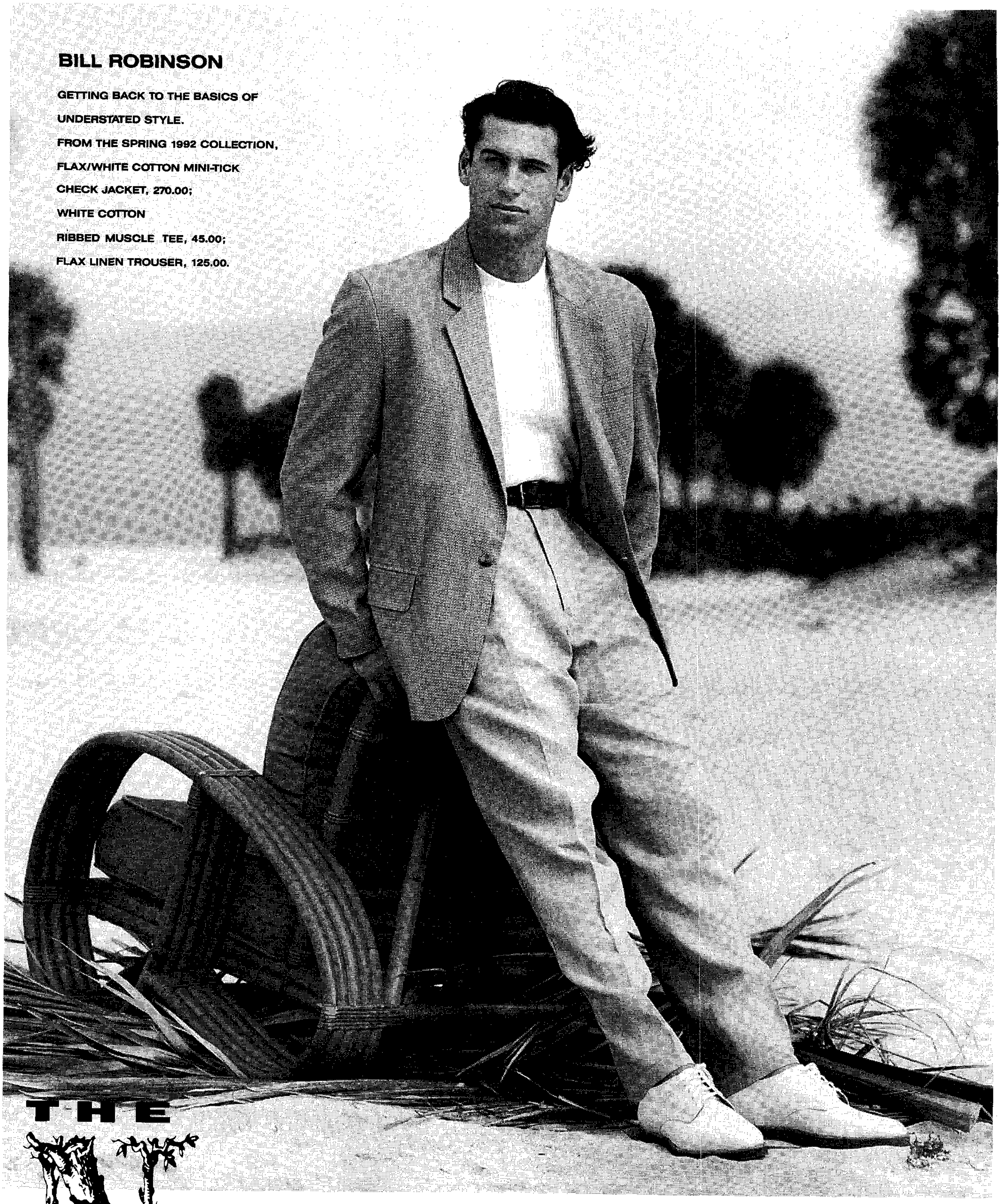

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BY MICHAEL STONE

Things are tough all over—even for the wiseguys. The recession kills profits, the Feds have new leverage, and godfathers aren't what they used to be. The Mob's far from dead, but the John Gotti trial won't help. Gotti (far left, with informer "Sammy Bull" Gravano) is the Rasputin of organized crime. He survived hree earlier indictments, but this time, he could stay behind bars. Michael Stone studies the case, and charts a changing Mob.

32 City Slicker

BY CHRIS SMITH

Way out in Burbank, the NBC people are studying a phenomenon called the Upper West Side. Because *Seinfeld,* their cult comedy, channels neuroses into Nielsens. Set in a prewar apartment on West 81st, the show plays with urban terrors. And savvy New Yorkers are finally seeing he city they know. Star Jerry Seinfeld (right), a comedy-club vet, doesn't care about fame. He's just a regular guy, battling *Jake and the Fatman.*

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BY RUTH J. KATZ

If you know where to look, fabric needn't swallow your savings. Ruth J. Katz has found the sorcerers of silk, the kings of cotton. In this guide to the Lower East Side and beyond, you'll learn about secret discounts, and meet Carl-Zenon Romanowski (left), who traffics in luxe.

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BY MARTHA BAKER

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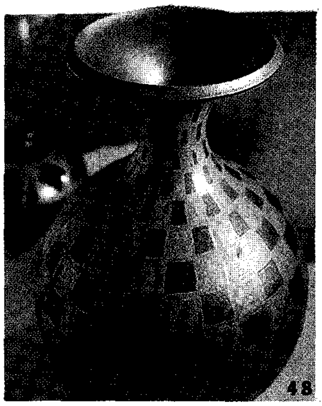
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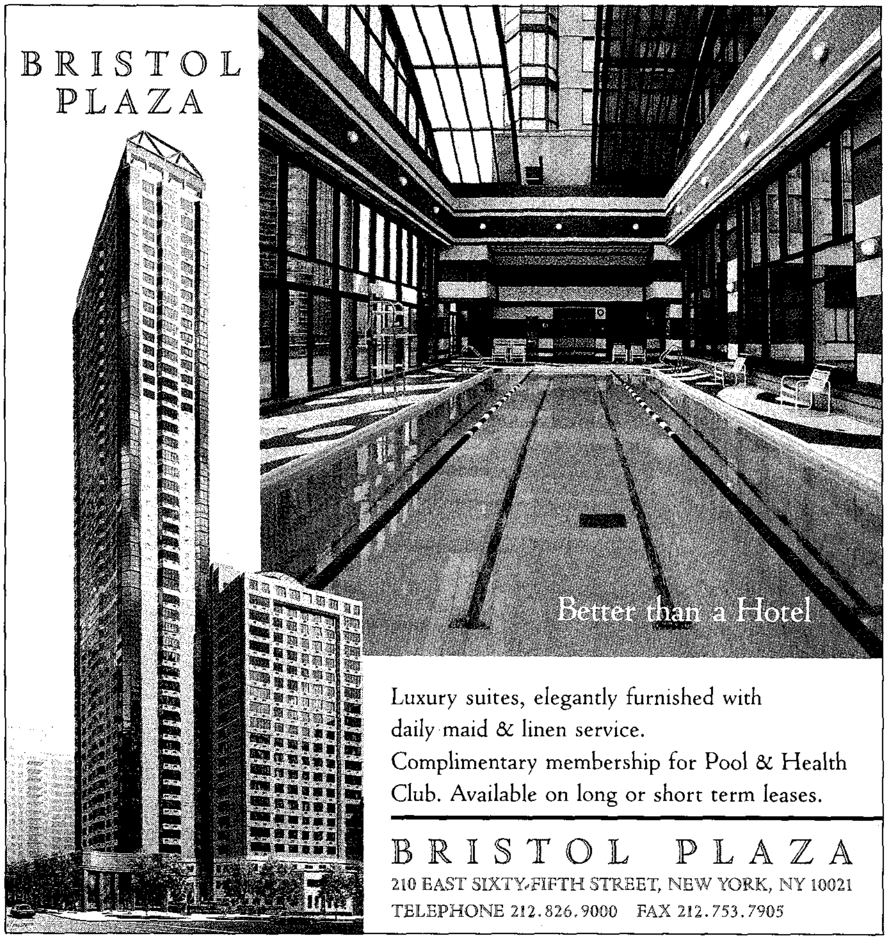

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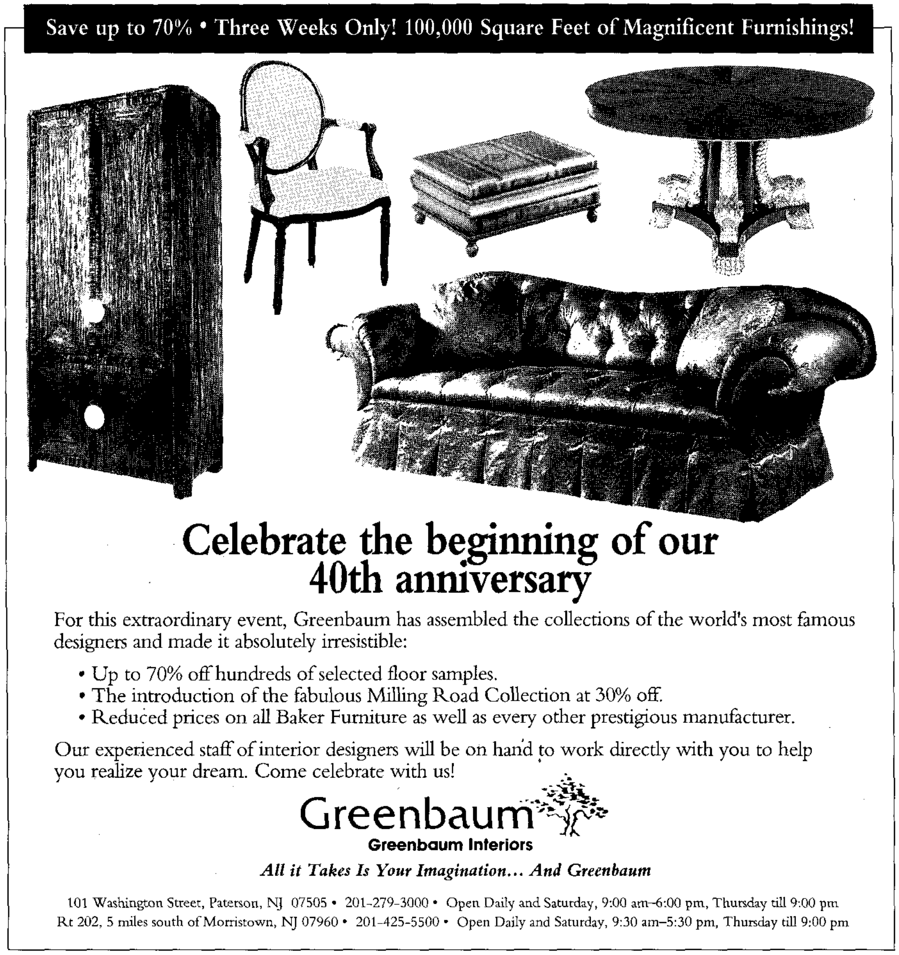

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LETTERS

High Anxiety

RESCUING YOUR CHILD FROM DEPRESion,” by Colette Dowling [January 20], oes a wonderful job of capturing the comlexities and advances in the field of child nd adolescent psychiatry. In describing the mood and anxiety disorders in children and he roles of psychopharmacology and psyhotherapy, Dowling has done a service to amilies. Unfortunately, some important reources were omitted from the piece. Our division of child and adolescent psychiatry has been an operating pediatric psychopharmacology service since 1986, and our mood-disorder service provides evaluation and treatment of children and adolescents with depression, dysphoria, mania, and anxiety disorders. Families can receive assistance at (718) 470-3500.

Harold S. Koplewicz, M.D.
Chief, division of child
and adolescent psychiatry
Schneider Children’s Hospital
Long Island Jewish Medical Center
New Hyde Park, N.Y.

COLETTE DOWLING NOTES APPROVINGLY that “depressed children as young as five are being treated with antidepressants.” I find *that* rather depressing. In her one-sided paean, Dowling ignores some developments in psychotherapy (such as cognitive-behavioral therapy) and disparages others by referring to “endless” family therapy. Unfortunately, her article reflects the growing belief that whatever ails us may be blamed on our genes, with the cure being a pill. This incomplete perspective overlooks the rejection and emotional (not to mention physical and sexual) abuse frequently experienced by children. It also enables adults to avoid responsibility for the effects of their own behavior on the young. According to Dowling, if you scratch deeply enough, you’ll usually find an undiagnosed mood disorder for which you need only a magic bullet. Would that life were so simple!

David Glenwick
Professor of psychology
Fordham University
The Bronx

COLETTE DOWLING’S ARTICLE ON CHILDhood depression will benefit many people. The principal beneficiaries will be the drug manufacturers who are already making a fortune on feel-good pills. Then there are the doctors who maintain the goodwill of parents by using the prescription pad. And finally, there are the parents, who can get away with providing a pill in lieu of a relationship. The only losers are the children. The so-called lower animals understand the biochemistry of the brain by instinct. A mother cat licks her kitten, and this contact stimulates the kitten’s brain. What “Rescuing Your Child From Depression” promotes is the notion that if a pill will do it, why bother with a relationship? The trouble is, a pill *won’t* do it! It might, however, teach our children that the way out of any problem in human relations is drugs.

Gertrude Blanck, Ph.D.
Clinical psychologist
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

The Avengers

PETER HELLMAN’S PIECE CHRONICLING Beate Klarsfeld’s trip to Damascus [“Stalking the Last Nazi,” January 13] was excellent. It is reassuring that while some of us (because of our lost families) are destined to never forget Nazi cruelty, there are others like Klarsfeld who because of their conscience are destined to remember. We can at least tell our children that our generation did not idly stand by but rather took an active role in bringing these criminals to justice.

A. Jill Leibman
Atlanta, Ga.

The Costumer Is Always Right

IN HER ARTICLE “SOHO IN THE SUN” [JANUary 13], Marilyn Bethany insinuates that La Troya is a store that caters to transvestites, which could not be further from the truth. We design clothing for show business and the fashion industry. Our clients include Kate Pierson from the B-52’s, Cyndi Lauper, Gloria Estefan, the TV series *Crime Story,* and numerous local models.

Darrick Saffery
President
La Troya
Miami Beach, Fla.

Sic Transit

IS EVERYONE AT ONE POLICE PLAZA SLEEPing? New York City suffered a tremendous loss when Dean Esserman was hired by the New Haven police [Cityside: “The Preppy Cop,” by Michael Daly, December 9]. From 1987 to 1990, I lectured newly appointed transit police at Dean’s behest. He was preparing them for cross-examination before they made their first arrest. Dean trains the type of cops that criminal-defense lawyers hate and juries love: totally prepared knights in shining armor who are ethical and sensitive to boot. Also, your photo caught him looking uncharacteristically stern. The guy is always smiling.

Stuart D. Rubin, Esq.
Brooklyn

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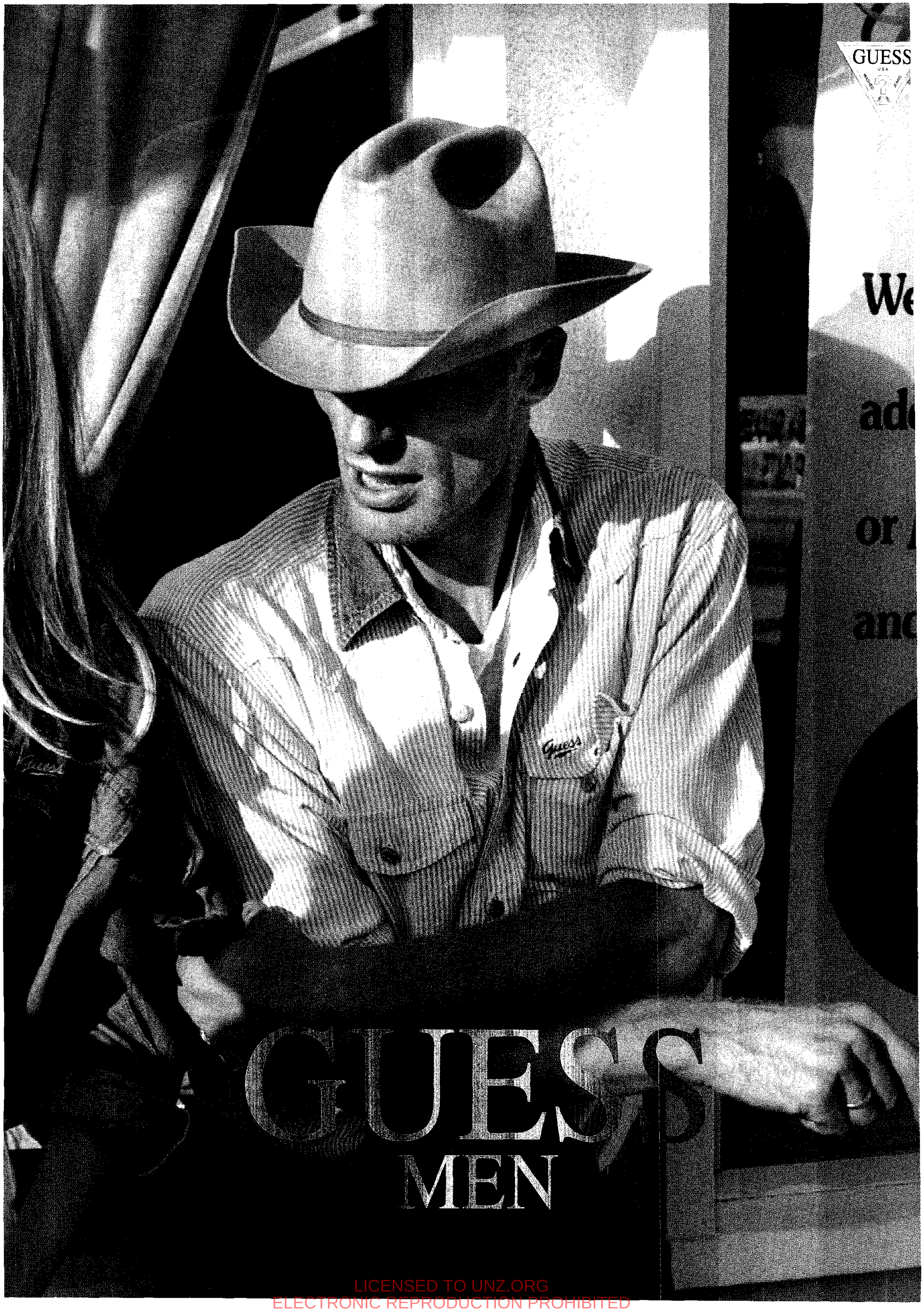
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

TALES OUT OF SCHOOL...A FUNDING FIGHT...FORBES HQ FOR SALE?...A MAILER TRAILER

CCNY PRESIDENT HAS A RAP CONNECTION

City College of New York president Dr. Bernard W. Harleston has closer ties to he rap world than most people realize. Harleston has been embroiled in controversy ince a basketball game featuring rap stars at the school resulted in nine deaths last month.

Harleston's son, David, is he president of Def Jam Recordings, one of the most influential rap labels. What's more, one of Def Jam's biggest recording artists, LL Cool J, attended the tragic event along with Mike Tyson.

A spokesman for City College would not comment on whether this connection was explored during the investigation of the tragedy.

David Harleston did not return calls.

HARLOT'S GHOST DOESN'T SCARE COPPOLA

Will *Harlot's Ghost* play better at the box office than it did in the bookstores? Francis Ford Coppola apparently thinks so. The director of *The Godfather* has just optioned the film rights to Norman Mailer's 1,310-page novel about spies, says a source.

Although *Harlot's Ghost* has been called the author's masterpiece, some found its sales disappointing.

"Coppola's got big plans for it," says one insider. "He thinks it has the epic quality of [Mario Puzo's] *The Godfather.*"

Coppola's office didn't return calls. "Mr. Mailer is very pleased," says a woman in the writer's office. "Mr. Coppola is a great director."

ARTS GROUP'S ROUSE GROUSE

The National Endowment for the Arts is coming under criticism again. Some nonprofit arts organizations are angry over a $50,000 matching grant that the federal agency recently gave to the Rouse Company, which owns South Street Seaport Marketplace and other retail centers. The money is earmarked for arts events, and Rouse itself is donating $100,000.

"I think most people feel it is not the function of the NEA to support commercial arts endeavors," says Norma Munn of the New York City Arts Coalition, an advocacy group. "As far as I know, it's unprecedented."

At the Seaport, $15,000 from the NEA's new grant program, called Art in the Marketplace, will help fund a world-music series, a model-boat exhibit, and a maritime folk-arts festival this summer. "It reinforces the Seaport Marketplace as a cultural partner in the city," says Glen Wielgus, the Seaport Marketplace's director of marketing. "Twelve million people pass through here every year."

"This is the first time that we have entered into a cooperative agreement with a for-profit organization," says an NEA spokeswoman. "It should be noted that none of the monies will be going to the Rouse Company. [The result is] more funding for art in public."

ABC TO NETWORK AGAINST AIDS?

Last fall, NBC unsuccessfully negotiated to televise Elizabeth Taylor's wedding and give the proceeds to the American Foundation for AIDS Research. Now ABC is trying a similar idea. Executives at the network are looking into presenting a two-hour prime-time special to benefit *Heart Strings,* a touring musical show that raises money for people with AIDS. "It would be a particularly generous move considering the poor ad climate right now," says one television insider.

Magic Johnson, according to the special's organizers, is expected to take part, and the program would include appearances by Cher, Nell Carter, Patti Lupone, and the rap group Salt-N-Pepa. "*Heart Strings* tells the story of AIDS

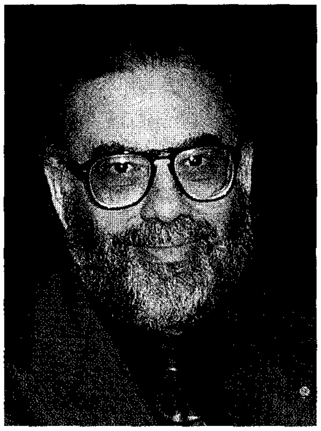
THE FORBES FOLKS FIGHT OFF RECESSION

Is the Capitalist Tool retooling? A source says executives at Forbes have "quietly" shopped around the magazine company's headquarters at 60 Fifth Avenue, at 12th Street. Part of Malcolm Forbes's art collection is regularly displayed in the lobby of the limestone building.

Spokesman Don Garson vehemently denies the story, saying that executives at the company were "absolutely flabbergasted" by the report. He also minimizes complaints that employee health benefits have been scaled back. "We're very proud of the innovations in the health plan," says Garson. "Only the highest-paid executives are going to be paying more. The employees who don't use it are actually going to be compensated."

ASSOCIATE EDITOR: DEGEN PENER

BERNARD W. HARLESTON



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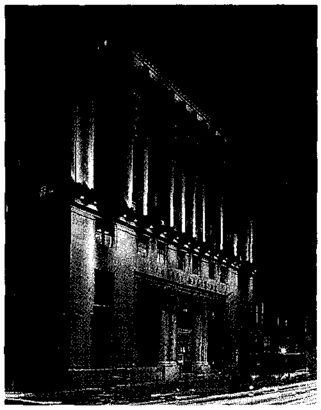
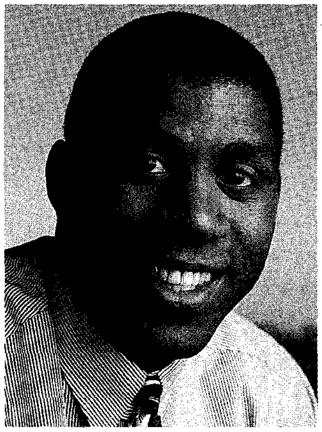


THE FORBES BUILDING

Photographs: center, Laura Luongo/Gamma-Liaison; bottom, Donal Holway.

TREATING AIDS...ROYAL TREATMENT...A SECT SUES OVERSEAS...DENIM FOR DOLLARS



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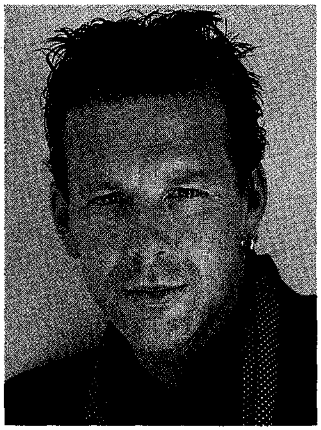

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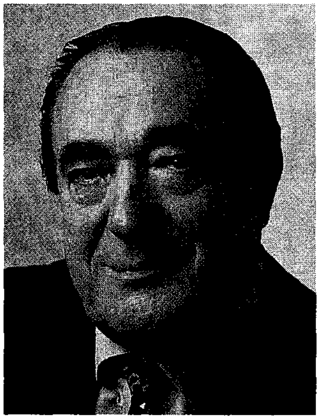

ROBERT MAXWELL

with music, dance, and production numbers," says a spokesman for the project, which is sponsored by the Design Industries Foundation for AIDS. "The musical will tour 35 American cities from February through June. Different celebrities will tape a version of it for television."

An ABC spokeswoman confirms that the network "hopes to bring an important AIDS project to television," but says it's premature to discuss details.

MICKEY ROURKE TO LENS LEISUREWEAR

Look out, Richard Avedon.

Actor Mickey Rourke—who went a few bouts with a boxing career—is now making his debut as a commercial photographer. Parasuco, which manufactures a line of sportswear and high-fashion clothes ("like Jean-Paul Gaultier in denim," says one fan), has hired the *Wild Orchid* star to shoot its spring catalogue, says a source. Rourke was paid over $75,000 for his services and is taking the pictures in California later this month. The actor has been an amateur photographer for some time and has photographed his girlfriend, model Carré Otis. Rourke's spokeswoman wouldn't comment.

"We're not commenting until after the shoot is done," says Sal Parasuco. "I'm superstitious."

NICHOLAS DAVIES DISHES UP DIANA

Nicholas Davies is in the spotlight again. The former foreign editor of Britain's *Daily Mirror* was recently accused—along with the late Robert Maxwell—of having ties to Israeli intelligence. The revelations were made in *The Samson Option,* by Pulitzer Prize–winning reporter Seymour Hersh.

Davies has been investigating something else—he's written an unauthorized biography of Princess Diana. The book, *Diana: A Princess and Her Troubled Marriage,* is scheduled to be published by Birch Lane Press in June.

"I used to play polo and got to know Prince Charles's circle of friends," says Davies, who calls the charges against him "a lot of hogwash. . . . Unfortunately for everybody, I'm not a spy."

"I knew he was doing a book," says Hersh. "I thought it was going to be about his relationship with Maxwell. That would be a lot more interesting than whatever he can dig up on Di."

NEWS AND NOTES FROM ALL OVER

MORE ROOM OF THEIR OWN: Steve Martin is looking to spread out. The actor and his wife, Victoria Tennant—who starred together in the movie *L.A. Story*—have bought a second apartment in the exclusive San Remo, on Central Park West at 74th Street, says a source. Other famous tenants have included Dustin Hoffman, Bruce Willis and Demi Moore, and Mary Tyler Moore. The space will be joined to the couple's current co-op, says the insider. Martin's spokeswoman wouldn't comment.

OLIVES AHOY: Jerry Joseph, the owner of Jerry's and Jerry's 103, has just bought Donald Sacks Soho, the food shop at 120 Prince Street. "Donald passed away three weeks ago," says a spokeswoman for Joseph. "And Donald's mother approached Jerry because she liked what he did with food." The restaurant will open within a month as Olives.

DINNER THEATER: Bryan Miller is opening himself up for criticism next month at a party honoring former New York *Times* arts writer Grace Glueck. The guitar-playing food critic and his Cajun and Zydeco band, the Pinballs, are the featured entertainment at the February 13 event, scheduled for the Hows Bayou Cafe, in TriBeCa. Is Miller worried about reviews of his performance? "No," he says. "Because we're good."

SCIENTOLOGY'S FRENCH PROVINCIAL DESIGNS

More fallout from the *Time*-magazine exposé on the Church of Scientology. Instead of suing *Time,* which ran the story on its cover last May, the sect is going after reporter Richard Behar and the French arm of the Reader's Digest Association, which printed a condensed version of the article in October 1991. The suit was filed in France, where libel laws are often less favorable to the media. Behar didn't return calls, but after his article appeared, the sect took out ads attacking the article.

"*Reader's Digest* is stonewalling," says Scientology spokesman John Carmichael. "They are acting like the Mafia. They are perpetrating a fraud on the French public."

"We don't believe the suit has any merit," says a *Reader's Digest* spokesman. "They're a pretty cunning sect, and there's no end to their harassment. . . . The reason none of the suits were filed [in the U.S.] is they couldn't get away with it. . . . They spent a lot of money trying to discredit *Time,* and they're spending lots of money trying to discredit *Reader's Digest.* We're eager to let the judge decide who's right."

Photographs: top, Andrew Eccles/Outline; center, Greg Gorman/Gamma-Liaison; bottom, John Chiasson/Gamma-Liaison.

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SOAPY SALES

LEVER BELLIES UP TO A NEW BAR

ONCE UPON A TIME, WE CLEANSED OURselves with all-purpose soap. Then came complexion or "beauty" bars (like Lux), antibacterial and liquid soaps, synthetic detergent-based moisturizers (Dove, for instance), synthetic detergent-based bath-oil bars (like Caress), and fragrance-and-deodorant soaps (for example, Dial and Lifebuoy)—a bar for every cleaning battle. Now, Lever 2000 has erupted—in marketing terms—into a "mature market" by offering a soap "for our 2,000 body parts."

In just a few months, Lever 2000, which is available nationally, has sudsed up an 8.4 percent share of the $1.5-billion soap business. Virtually overnight, it has become the fourth-best-selling soap in the country, trailing only Dove (with a 15 percent share), Dial (10 percent), and Ivory (8.5 percent). According to *Packaged Facts,* the Lever company (with a 31.5 percent share) has outdistanced Procter & Gamble (30 percent) as the top soap seller.

Lever 2000 is not a "retro" bar, a return to simpler days, says Jim Patterson, North America chairman of the J. Walter Thompson Company, Lever's ad agency. "This is no rewrapped Ivory or Palmolive that your parents used. It's a contemporary product with technological breakthroughs." Adds Lever category manager Greg Creed, "Lever 2000 is radically different and combines the effective properties of Dove and Dial. What Ivory was to people in the forties and fifties, and Dial was to the sixties and seventies, Lever 2000 is to the nineties and into the next century—a classically relevant brand with strong family appeal."

"Today, people want it *all* from their products," says Patterson. "From cars, they want form and function; soda has to taste good and have no calories. Lever 2000 is so successful because it fulfills the rigorous demands we're making."

The soap is as much a marketing triumph as a technological one. "Lever has come up with the right positioning—an all-family soap that speaks to our desire for convenience and simplicity—and the right promotional budget: big dollars in sampling, couponing, and advertising to make consumers aware," says Lenka Grskovic of Kline & Company, a consulting firm.

Lever, which also makes Dove, Caress, Shield, Lux, and Lifebuoy, expects to spend $40 million on advertising and promoting Lever 2000 this year. Last year, it spent a hefty $25 million on advertising alone, more than any other soap company in history. (Camay's relaunch in 1990 reportedly cost $17 million to advertise; even the lavish spenders in the category—Dove and Ivory, for example—don't spend that much.) In 1990, soap-makers collectively spent just $143 million on advertising; in 1991, propelled by Lever 2000, they spent $183 million.

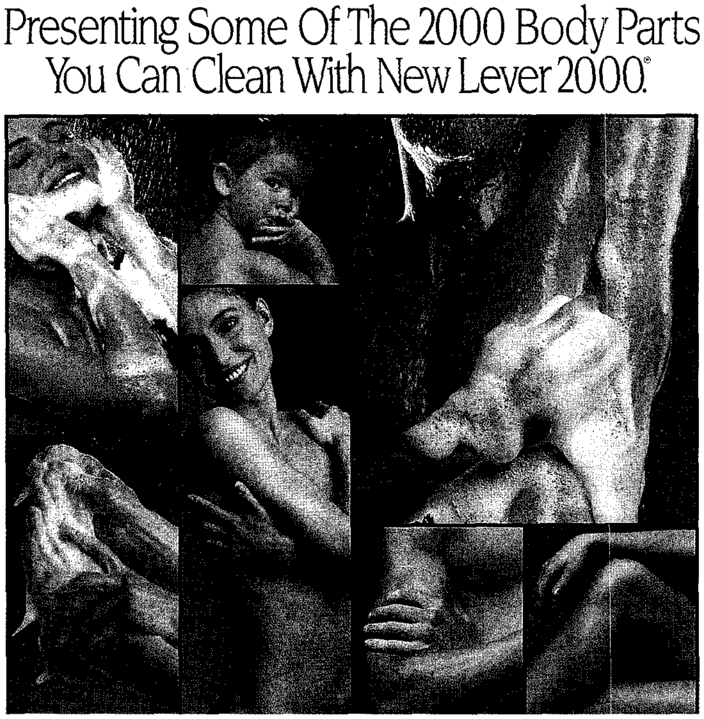
"It's the biggest new-soap launch in more than a decade," says Jay Freedman, an analyst at Kidder, Peabody. "Lever took a pretty sleepy category and woke it up. You can bet others will join this crusade." Indeed, Procter & Gamble has testing Safeguard D.S. (for dry skin) and a new Oil of Olay body bar; Dial recently introduced Spirit, a cleansing, moisturizing, and antibacterial bar in one.

Before it began to test-market Lever 2000 in June 1987, the company talked to consumers about soap. It found that what they want is a multipurpose bar, one tha offers deodorant protection but isn' harsh on the skin. Researchers also discovered that consumers hate the "scum," or "bathtub ring," soap tends to leave bu love a soap that lathers quickly and strongly.

Lever says that in tests, 2000 was milder than and as effective as Dial Coast, Irish Spring, Ivory, Pure & Natural, Safeguard, Spirit, Zest, and Body Tender. The newcomer has the same moisturizing skin softeners found in Dove, as well as Triclosan, an antibacterial ingredient. "Soaps like Lever 2000 and Spirit attract more upscale family-oriented consumers than the typical complexion soaps, which are mostly used by women, and deodorant soaps, which are used more by men," says John Pohl, vice-president of marketing for personal-care products at Dial. "Multi-beneficials," he claims, "are gaining at the expense of complexion soaps such as Dove and Caress, rather than the basic cleansers like Pure & Natural and Ivory or deodorant bars."

Procter & Gamble claims that Safeguard, Zest, and Coast are already "three-in-one" soaps; Warner Lambert says that its Lubriderm Body Bar, introduced in May 1990, is also multipurpose. Neutrogena, with its transparent amber "specialty" soaps, is "the Clinique of the drugstore," says a Neutrogena spokeswoman. The Andrew Jergens Company says it makes "true soaps" with naturally occurring substances that "cater to consumers' desire for gentler bars that moisturize better." And Colgate-Palmolive makes Irish Spring, Cashmere Bouquet, Palmolive, and Softsoap, none of which are being marketed as "multi-beneficials."

J. Walter Thompson's ads to introduce Lever 2000 show family members lathering up some of their 2,000 body parts, including "that little divot under your nose, and tough parts, like hardworking toes." Lever "does armpits but also cheeks"—the camera pans from a baby's bottom to a mom puffing out her cheeks—"without drying skin like other deodorant soaps. It's perfect," concludes the voice-over, for


Presenting Some Of The 2000 Body Parts You Can Clean With New Lever 2000®

THE BODY BEAUTIFUL: *An ad for the new soap.*

baby parts, mama parts, and papa arts." (These naked parts are presented ı a manner so wholesome it would pass ıuster with even the Reverend Donald Vildmon.)

Follow-up ads home in on some of the oap's other targets: "tender parts, like our earlobe and pinky . . . and parts like our feet, that tend to get stinky." Lever 000 also attends to "parts that sweat and arts that tend to get dry . . . and parts ıat you got and you don't know why." The camera zooms in on a baby examinıg its belly button.)

Not exactly breakthrough creative, but it oes get Lever's message across and opens ıp many possibilities for future commerials. "It's an execution people will hear ven with the sound off," says Patterson. People don't have the time or interest to econsider a product; they've always used Brand X and expected to use it for the rest of their lives. This advertising got them to ay, 'Hey, wait a minute.' "

Dial, meanwhile, has been asking Americans, "Aren't you glad you use Dial?" since 1953. Safeguard shows a ıardworking comedian sweating it up vhile the voice-over tells how "playing it Safeguard" gives her extra insurance, and ıpots for Zest show a teen becoming 'zestfully clean" to rap music while famly members cool their heels outside the bathroom.

Lever positioned 2000 as a deodorant ıoap with wonderful skin-care properties rather than an all-things-to-all-people product. "That way lies doom," says Greg Creed. "You have to root the brand beneit in a category that exists and that people ınderstand. Calling it the greatest all-famly soap wouldn't have offered any specific benefits; it would have been too general."

Convinced that once people tried 2000, they'd use it again (though at around 79 cents per bar, it's premium-priced), Lever dropped samples or coupons into 50 milion households—one in every two homes ın America—in the most extensive soapsampling program ever undertaken. (Some 40 to 50 percent of those target customers went on to buy 2000, says Creed—twice as many as Lever expected.)

Almost half of all soap in America is bought "on coupon," but companies use them "not so much to change purchase behavior as to reinforce it," says Creed. "There is real brand loyalty in the soap world." Lever also distributed coupons in 8,000 supermarkets and worked on promotions with mass-marketers and drugstores, which now control almost 40 percent of soap sales. Lever also distributed 2000 to doctors, playing up its anti-bacterial properties.

Lever's tactics might further spur sales by discovering body parts we didn't know we had. "No one has called us on it yet," says Creed. "Do you think we can count our skin cells as body parts?" ■

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BEFORE THE REVOLUTION

LAUNCH: *(left to right) the Steins, MacLaine (with Stein kids), Perelman, the Sinatras.*

STEIN'S BIG BIRTHDAY BASH

"If. . .I. . .can. . .make. . .it. . .there. . . ." Frank Sinatra punched out the lyrics, leaving each word hanging in the air so long that it seemed to have a life of its own. And a great roar rose from the tables and overtook the ballroom, and for 30 seconds, everything seemed possible in New York again.

It was exactly how Andrew Stein wanted his guests to feel at the end of the biggest party that New York politics has seen in years. Stein expected to raise $2.4 million at last week's Waldorf-Astoria dinner, which was staged as a celebration of his forty-seventh birthday starring Frank Sinatra, Liza Minnelli, and Shirley MacLaine. The party—which became such a must-be-at event that the Stein fund-raisers had to open up a room adjacent to the ballroom to accommodate all the last-minute people calling for tickets—marked the unofficial launch of Andrew Stein's campaign to run for mayor against David Dinkins and Rudy Giuliani in 1993.

The evening began shortly after seven when the candidate-to-be walked into the ballroom's Art Deco lobby smiling that goofy, overeager kid's smile. He has been flashing that smile for the cameras ever since his wealthy father, Jerry Finkelstein, spent more than $200,000 to help the Long Island University graduate win election to an East Side Assembly seat when he was only 22 years old. Since then, he has become an enduring source of amusement for political insiders, who never tire of getting off one-liners at his expense. ("Andy has to run before everyone who remembers his nursing-home scandals is dead." "The white community is so fed up with Dinkins that they are hedging their bet with Stein and praying that somebody with a higher IQ will enter the race.")

A BLESSING: *Butts.*

He now holds the City Council–president post, which the Charter Revision Commission (whose members almost voted to abolish it) stripped of all its powers, leaving him little more than a city ombudsman. Even that sometimes seems more than his 60-person staff can handle. New York *Newsday* discovered that the office's annual report, which the law requires him to file each October, was ten weeks late (the story was an eerie reminder of the stories that used to be told about Dinkins before he became mayor). Dinkins has proposed eliminating the job as soon as Stein leaves office to save the city $3.7 million. "On the subject of Stein, Dinkins loses it," says one City Hall presscorps regular. "He repeatedly says, 'One of these days, you reporters will question him like you question me.' "

The candidate went straight from the lobby to greet Frank Sinatra in a private room, leaving behind a trail of angry photographers who had been shoved aside by security guards under orders to keep them away from the star of the show ("Stein's staff told me that Andy told them, 'Whatever Sinatra says goes,' groused one photographer.)

That left the invited guests, who had paid $1,500 to $5,000 apiece, to sip drinks and nibble peanuts and search fo the few celebrities and power broker who had arrived early. Nina Griscom was drawing the most attention as she guided her HBO camera crew through the maze in a take-your-breath-away short skirt tha resembled a ballerina's tutu. Ron Perelman, the head of the Revlon empire, who was co-chairman of the evening with the absent, ailing Steve Ross, was holding forth with his signature cigar. And actor Charles Grodin was being stopped by a CBS Radio News reporter who asked him what he felt about his friend Andy Stein's decision to accept so much money from wealthy New Yorkers.

ANDY FAN: *Ivana.*

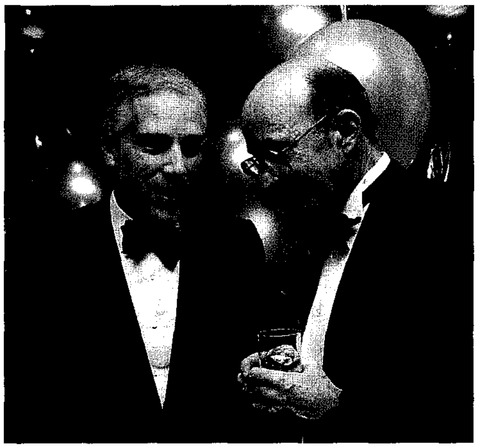
The issue had become the cause célèbre of the evening Stein had refused to participate in the city's public campaign-financing program, in which a candidate receives matching public funds if he agrees to accept no more than $6,500 from any individual or corporation for both the primary and general elections. Dinkins and Giuliani have already said they will participate in it. Stein has done just the opposite. In the six months before the dinner, he raised $1.2 million with contributions such as $50,000 each from Wall Street investors Robert Brennan and Richard Gilder, $50,000 from Ron and Claudia Perelman, $25,000 from industrialist Herbert Siegel, and $15,000 from takeover king Carl Icahn.

As the limousines were pulling up to the front of the Waldorf, about 50 demonstrators were standing behind police barricades on the opposite side of the street chanting, "Hey, hey, ho, ho, sleazy fundraising must go!" Even Ed Koch joined in the public berating in the days preceding the dinner. "I think it's an outrage," he said. But Stein professed not to care. "Why should I?" he said earlier in the day

Photographs: top, center, Nina Berman/Sipa; bottom, Mary Hilliard.

a phone call from the Fifth Avenue partment of society fund-raiser Diana eattie, who had organized the dinner. First of all, I don't think anybody really elieves that the city is better off because ublic financing gave us David Dinkins. ublic financing is taking away money om police and hospitals and other vital ervices to use for politicians."

But there were many who thought that tein, who is talking about running in oth the Democratic primary against Din-ins and the Republican primary against iuliani, was dangerously underestimatg the issue. The debate plays right into iuliani's crime-buster's hand. A few ours before the party, Giuliani was on is feet and fighting with an ease he never nanaged to pull off during the last mayorl campaign. In a short phone conversaion, he quickly spun off a series of camaign one-liners. "His people think New ork is basically cynical and will put up vith any level of corruption, and it's just he opposite," he aid. "I think it's very devastating opulist issue. No ne fools themelves into donatng $50,000 to ndy Stein beause they think e's the Second Coming. This is ure out-and-out 'I'm doin' busiess with the city, nd I better proect my business.' think this is a faal issue."



POSSIBLE AGAIN?: *Kalikow (left) and Arkin.*

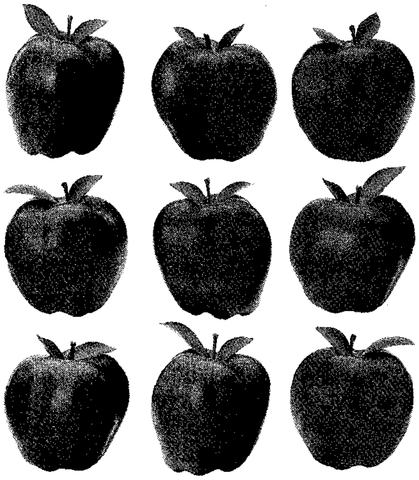
The main con-ern inside the Waldorf ballroom was not why the money had been spent but what table it had bought for each of the players. Stein and his wife, Lynn Forester, commanded a center table with Barbara and Frank Sinatra and Robert Marx, Barbara Sinatra's son. The rest of the table was filled out with Carroll Petrie, Ron Perelman, John Kluge, and Jim and Elaine Wolfensohn. At the next table, Ivana Trump, who had come with Ron and Claudia Perelman, sat at a table with Claudia Perelman and Reinaldo Herrera. "I believe in supporting Andy for mayor and for birthday," she said. At the surrounding tables sat the Reverend Calvin Butts, the pastor of the Abyssinian Baptist Church; Betty Comden and Adolph Green; Charlotte Ford; Yasmin Khan; Peter Kalikow; lawyer Stanley Arkin; financier Steven Greenberg; and Paramount Pictures chairman Stanley Jaffe.

As soon as Stein was settled at his table, he walked over to pay his respects to Calvin Butts, who was there to deliver the invocation. The significance of that short walk across the ballroom was lost on no one. Stein had told the *Daily News* two days before the dinner that he had talked with Butts about running for City Council president on a ticket with Stein. "There's a lot of history between the old guard and new guard in Harlem," one city pol says. "There's a long-standing split between Charlie Rangel, who supports Dinkins, and Butts." That ticket would give Stein his one chance at taking black votes away from David Dinkins and could be key to winning the Democratic primary.

Deputy Mayor Bill Lynch said Butts had told the mayor two days before the party that he was not a candidate for City Council president. But four hours before the dinner, Butts said, "I am not formally making any plans to run." Then it's out of the question? "Well, nothing's out of the question," he said, "but I think it's important to say I have been a very strong supporter of the mayor's." Will you support him in the next mayoral race? "Well, no one knows what will happen when the candidates formally declare," he said. "But I don't think anyone can say that Calvin Butts hasn't been one of his strongest supporters to date." His invocation was just as chilling to the Dinkins camp. "We know that we need a change and it has been a long time coming," he intoned. "But we believe that a change is coming. Hear our prayer, O God."

Andrew Stein's appearance was so brief as to make it easy to forget that the whole purpose of the dinner was to anoint him to manage what many have come to believe is an unmanageable city. "What we need is leadership, and it is leadership I plan to provide," he said. "We need more than a cosmetic change. We need a revolution in this city." The call to arms inspired only polite applause.

By the end of the evening the big question hanging in the air was whether, once Frank Sinatra was back home in Rancho Mirage, California, Andrew Stein could convince New Yorkers that everything could be possible again. He still has a long way to go with one birthday guest, who was eager to talk about the evening as she was leaving the hotel. The disappointed woman had naïvely expected a stump speech a full year before the race. But what she said is sure to nag at the Stein campaign once the race begins. "I was hoping for a lot more," she said, "a lot more substance. I mean, there was nothing there. He was not very different from Dinkins." ■



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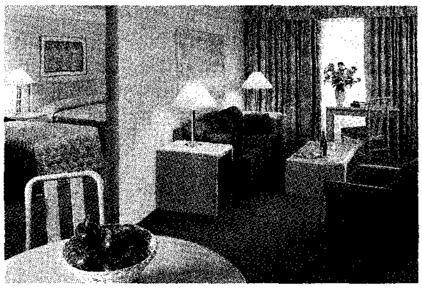

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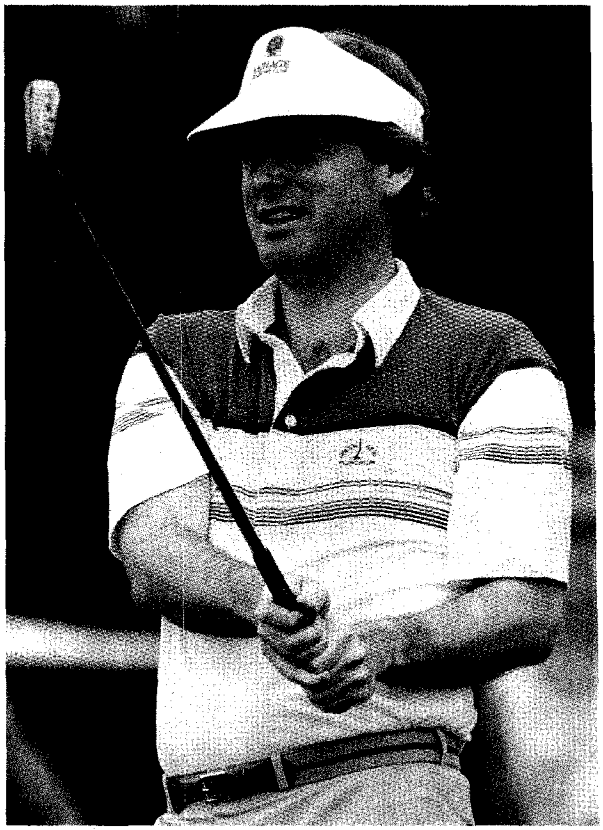
BRAND-NEW QUAYLE

WOODWARD & BRODER ON THE VEEP



BIRDIE: *Did the Washington* Post *give Dan a press pass?*

"I'VE ALWAYS LIKED TO GO AGAINST THE flow," says Bob Woodward, author, Washington *Post* editor, and America's best-known investigative journalist. Hard-core conspiracy theorists were unhappy with *Veil,* Woodward's 1987 account of the career of Cold Warrior William Casey. Before that, in *Wired,* Woodward showed the druggie underside of comic John Belushi. Woodward's critics didn't like the insider portraits of U.S. Supreme Court justices in *The Brethren* (1979), either. "The attitude was 'How dare you write about the court that way,' " Woodward recalls. And, he says, "don't forget Watergate."

It's been almost twenty years since the Woodstein team—Woodward and his *Post* co-conspirator, Carl Bernstein—helped bring down Richard Nixon after his landslide re-election. Now Woodward and David Broder, the widely admired politics expert on the *Post,* have produced another seemingly contrarian investigative report, an account of the short political life and good golfing times of Dan Quayle. It's a Niagara of 40,000 words that flooded over seven days in the *Post* in early January and carried along with it every factoid about the vice-president as well as his innermost . . . well, *thoughts* would be too strong a word; let's say sentence fragments.

At the end of the series, Quayle wound up looking as limited as he did before Woodward and Broder began their investigations. Yet conservatives, no fans of the *Post,* talked up the series, while liberals complained that the paper was cozying up to its next First Reader (five out of the last nine presidents served as vice-president). "Woodward brought down Nixon; now he's atoning by building up Quayle," a respected TV commentator told me.

In fact, Woodward and Broder front-loaded with amiable examples of Quayle's political savvy, giving the early installments a revisionist tone. The first articles correct errors in the record and suggest that Quayle deserves more credit than he has been given to date by the baying hounds of the press. But while Quayle has certain political "positives," they in no way add up to what's relevant to being president, even in these times of lowered public expectations. It's as if Woodward and Broder are telling us that a reserve quarterback has nice table manners, without any thought to whether he's good at his day job. The *Post* men finally get around to some tougher stuff—most of which is shoehorned into the seventh installment, partly because *Post* editors realized how soft the early going was. By then, though, eyeballs have glazed over.

Woodward fends off criticisms about the length, structure, and focus of the series. He calls it "the definitive Quayle."

In Woodward's view, "the real question is how we cover politics in an era of sound bites and 'press availablities' that have degraded journalism." Last spring, he met with Len Downie Jr., who was about to succeed Ben Bradlee as executive editor of the *Post.* The new editor, intent on making his own mark, and the investigative reporter came up with a list of topics that deserved attention beyond daily sound-bite coverage. Woodward then met with Broder to get his ideas. At the top of everyone's list was Dan Quayle. "For three years," says Woodward, "he's existed in the black hole of the vice-presidency."

Woodward's specialty is the well-prepared, exhaustive interview. Broder, with over three decades of caring coverage of politics, has become a kind of national conscience: Mr. Decency. They conducted interviews with more than 200 people; they talked to Quayle twenty times and to Marilyn Quayle four times. Only George Bush turned them down.

The two straighten out some of the more infamous details of the Quaylean record. He did get Cs in college and law school, but no, Marilyn did not take law exams for him. There were vacancies in the Indiana National Guard clerk's unit he joined during the worst of the Vietnam War—so he actually didn't need family pull to avoid combat (calls were made on his behalf anyway). The Quayles own stock worth $400,000 and will benefit from a family trust fund; they will not receive tens of millions from the estate of his grandfather the right-wing newspaper magnate Eugene C. Pulliam ("His grandfather did not believe in inherited wealth").

The series also fills in the vice-presidential black hole. On his travels around the country, Quayle manages closed-door meetings both with GOP contributors and fat cats doing business with the government. In one of the best-reported sequences, the authors zero in on a typica veep day, Friday, July 12, 1991. It begins with the flight to New York aboard Air Force Two. Quayle gives a speech at the Waldorf-Astoria, visits the New York *Post* for an editorial-board meeting, and helps in ceremonies for disabled athletes on Long Island. Then, from 1:15 P.M. until it's too dark to see, he's on the links of the Deepdale golf club in Manhasset.

His group included the developer Lew Rudin. One caddy took care of the clubs; another acted as ball spotter; a third taped Quayle's shots on a Sony portable video camera, for instant replay and analysis. Secret Service teams patrolled the greens, and a military aide carried the "football" with the nuclear-war codes (Quayle's security-code name was "Scorecard"). The official schedule listed the afternoon as "Washington Work/Private Time: Six Hours."

More substantively, Woodward and Broder report on what Quayle believes in. In a phrase: not much. He's a standard-

Photograph by UPI/Bettmann Newsphotos.

ue conservative, Midwest country-club vision. Mainly he toes the Bush line. The e time he departed from administration licy—an off-the-cuff put-down of Gor- chev, pre-coup—Bush called him on it. e strongest public-policy views of the an a heartbeat away from leadership of e free world come from his wife. Mari- n Quayle determines the couple's stands abortion (against), gun control gainst), and the ERA (against). She is scribed as disciplined, imperious, a per- ctionist, the smarter partner. If Quayle came president, said one source, Mari- n Quayle would make Nancy Reagan ok like "a woman of the people." This as a Quayle sympathizer talking.

Woodward and Broder believe the se- es "put Quayle on the couch" during the ng interviews and reinterviews (Wood- ard doesn't think Quayle has been on a al therapist's couch). Thus, in the big velation about the 1988 campaign, uayle, with his wife zealously guarding is interests, deliberately positioned him- elf to catch Bush's eye by stepping up his isibility as the attractive, young conser- ative Republican senator from Indiana. Wow, Quayle *wanted* to be vice-presi- ent!) After his selection, though, the uayles—"control freaks," according to roder and Woodward—lost control of he candidate's image. Campaign director im Baker patronized Quayle while politi- al strategist Lee Atwater gleefully al- owed Quayle to serve as the rabbit that eporters chased to keep the press away rom the more important target, Bush.

In the *Post*'s retelling, some of this in- ider-campaign detail really matters be- ond the Beltway. The Quayles believe hat Baker—now secretary of state and a ertain presidential aspirant in 1996—de- iberately sabotaged them. "The Quayles ire the opening shot of the 1996 Republi- an campaign in this series," says Wood- ard.

But the real saboteur lives in the vice- residential mansion. Most damning of all, he series allows Quayle to speak on the ecord. Woodward carefully studied tran- cripts of early interviews in order to frame ew questions later. Quayle had mentioned ow important *Modern Times*, by the con- ervative English journalist Paul Johnson, as been in his vice-presidential thinking. When asked about the book in interview No. 20, Quayle replies that "it's the best ook I've certainly read." He continues, 'And he goes through it; he starts around he turn of the century up through Vietnam. And it's a very good historical book about history."

There's more: "... You go through how Hitler, you know, grows to power—sees these types of people that are able to feed on the moment—how he has huge popular support in Germany at the time. It got into the whole, the arms-control aspect, and the decline of the defense posture before World War II." And more. According to Quayle, "[There's] a lot of good stuff on Lenin and Stalin."

The reader gets the point about Quayle's dim grasp of the past. The series gently relays Quayle's own testimony that he absorbs information better through his ears than his eyes. But he's tone-deaf and dumb as well. "As vice-president Quayle operates in an almost totally white environment," the series states. They ask if Quayle has any black friends or black staff members "you regularly consult with." The supposedly politically astute Quayle—in 1992, and after twenty years in the public eye—cites the woman who runs the vice-presidential mansion, essentially, the supervisor of the housekeeping staff. If that's the kind of image-making advice Marilyn Quayle dispenses, the couple had better bring back Jim Baker.

The *Post* series needed a sharper editor. Both the Johnson quote and the housekeeper story were buried in the final installment. Downie acknowledges that some *Post* people thought the series was too long and its important points muffled. As part of Downie's collegial style after Ben Bradlee's brassy, one-man-band show, Downie devoted a meeting of senior editors to critiquing the series. Downie agreed with those editors who thought the series should have given at the very beginning "a sense of the totality of the findings." He also concluded that the series needed more "newsmagazine-style layouts and devices." Downie was careful to distance himself from critics who thought Woodward and Broder belabored the obvious. "We take our readers seriously. We think they can handle a lot of information."

The *Post* must be doing something right. It serves a diverse market, the largely black District and the largely white Maryland and Virginia suburbs. It keeps all its constituencies reasonably satisfied wth extensive metro coverage (Quayle is regarded as a hometown story), a lively sports section, three pages of comics, and a 25-cent cover price. "We're a local paper, not a paper of the elite," says Don Graham, the *Post*'s publisher, with a nod north toward New York. The *Times* can only envy the *Post*'s localism: The *Post* reaches more than half of the households in the Washington area; the *Times*, by contrast, has a penetration of 10 percent in its market.

The *Post* owns the Quayle series. Woodward, Broder, and half a dozen other people worked on it on company time. Typically, Woodward and a collaborator research a book for hard-cover publication and then serialize it through the Post-Newsweek syndicate. This time, Simon & Schuster will publish the Quayle book in March. By then, Woodward and Broder will have moved on to do the definitive Clinton, or Bush, or whoever. ■

The Museum of Modern Art

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FAST TRACK

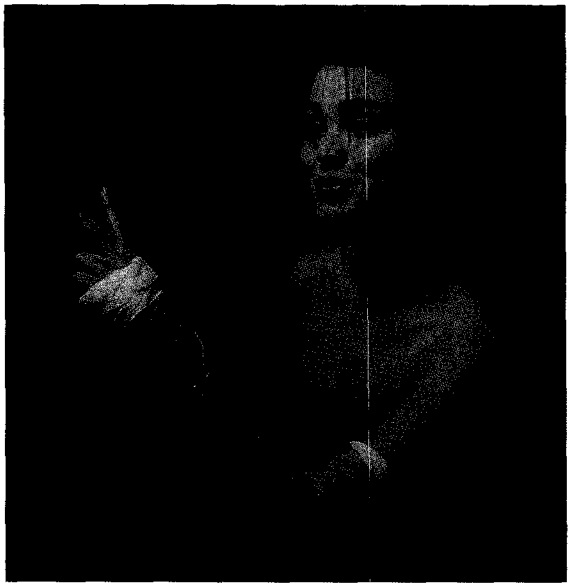
EDITED BY CHRIS SMITH

BRIEF LIVES

DUFF ON THE LOOSE

KAREN DUFFY HAS A LOT TO say. She's just back from Buffalo, where she interviewed the Bills for MTV: "Yo! Forty below, baby! I loved it!" She's still sleepy from filming a scene in Woody Allen's new movie at 7 A.M. Duffy plays one of Woody's ex-girlfriends: "Unfortunately, I didn't get to kiss him; I'd been psyching myself up, thinking, Okay, this is for the Olympics of tongue wrestling." Then there's her New Year's Day swim with the Polar Bear Club at Coney Island—she was the only one with an Aerosmith bathrobe. Oh, and her failures as an oyster shucker: "I told people, 'Look, they're hepatitis on the half shell—buy the shrimp.' "

But what Duffy, 30, really wants to talk about is her friends at the Village Nursing Home, where she volunteers three days a week. "I can't wait to get over there and see Mary Shumitz," she says. "She's 99 and still a major babe."



Piece sign: A busted elbow can't slow down Duffy.

Duffy—"everyone calls me Duff," she interjects, "Karen is such a sucker name"—is blessed with both incredible altruism and impossibly high cheekbones. She earned a degree from the University of Colorado in recreational therapy, and in 1989 was working at the nursing home. Then one night she went to a bar and was approached by a photographer. "You should be a model," he said. "Yeah, right," Duffy said. "I didn't just fall off a turnip truck." But the come-on wasn't a put-on; soon her sexy smile was showing up in Calvin Klein jeans commercials.

MTV hired her in October. She manages to be funny in the 60 seconds she gets between videos: During an anti-smoking pitch, she reminded viewers that "the only butt you should be holding should be well toned and have a good job." Duffy, however, has a fondness for Merit Ultra Lights.

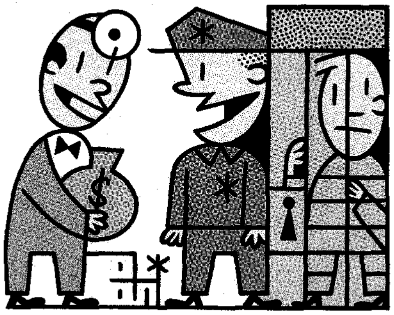
Her other vice—"love music, Barry White and Frank Sinatra"—was acquired during a seventies North Jersey childhood. Now she lives in Greenwich Village, near where her great-grandfather founded Duffy Disposal. When cabs are scarce, Duffy's been seen flagging down a garbage truck.

Last week, Duffy slipped in the snow and broke her elbow, but she's used to fractures, averaging about one cast per year. She's still set to be one of the emcees at an AIDS benefit February 10 at Planet Hollywood. "The only bad thing," she says, "is that MTV won't let me cover the snowboarding championships. But I'm still swimming with the Polar Bears again on Monday. I told the doc to give me a waterproof cast." C.S.

UPDATE

Hedge Clipping

IT TOOK A GUILTY PLEA AND the return, with interest, of a few thousand dollars, but Dr. Robert Lautin finally feels satisfied about the cash missing from his bank account. But he still doesn't trust automated-teller technology.



Lautin, a Manhattan radiologist, noticed $3,400 missing from his Citibank account. The money, he says, disappeared in 22 automatic-teller withdrawals he never made ("Withdrawal Symptoms," September 2, 1991).

In early October, Citibank suddenly returned the money. The explanation? An error on a transaction had been detected.

But late last summer, a former Citibank employee named Roger James Hedge pleaded guilty to stealing $26,000 from customer accounts. Hedge, 34, had worked as a cash-machine repairman, and he'd figured out how to intercept customer-identification codes and make counterfeit cards. He started using them in June 1990, one month before Lautin's money began vanishing.

Lautin says Citibank never confirmed that Hedge was the one who stole his money, and Citibank didn't return calls. In court, Hedge admitted to bilking several victims; it's unclear if anyone else has been repaid. ALEX WILLIAMS

Photograph by Michael Biondo; hair and makeup by Kian Stave. Illustration by J.D. King.

RADIO WAVES

STILL AMAZIN'

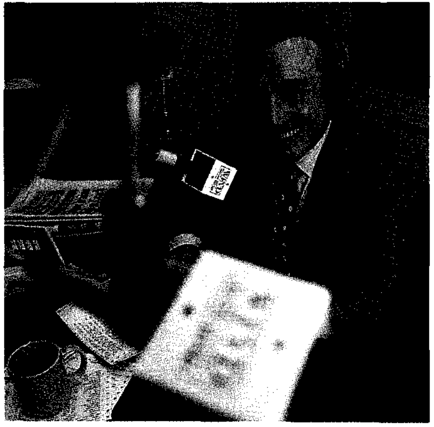
IT'S NOT THAT BILL MAZER IS sick of sports, because he's not. But a change is welcome.

Wherever Mazer goes, his reputation as a sportscaster follows. To wit: He had been cajoled into escorting his granddaughter Nadja to a Guns 'N Roses concert at Madison Square Garden. A ong-haired student ("a hippie") sat next to Mazer, silently. An hour passed; drums and guitars kept crashing; another hour. Finally, the hippie turned to Mazer: "Did the Mets pay Bonilla too much money?"

Mazer has been fielding questions since 1964, when he broke ground with one of radio's first sports call-in shows, on WNBC. Born in Russia and raised in Brooklyn, Mazer had attended Michigan for premed but, along the way, fell for broadcasting. Work was scarce in New York City, so it was off to Buffalo for sixteen years.

But then came the WNBC talk show, which changed its complexion when a caller tried to stump Mazer. "He said, 'What do you think of Zhabotinsky?' " recalls Mazer. "I said, 'I like Zhabotinsky, but I like Vlasov better. And I know what your next question is going to be: What do I think of Schemansky?' "

Mazer's memory, it seemed, was magnetic, accumulating batting averages and high-hurdle records and, in the case of the caller, obscure weightlifters. "I went to yeshiva as a kid," reasons Mazer. "You can't go to yeshiva and have a bad memory, because if you have a bad memory, you're out."



Bill Mazer behind his new microphone.

The ensuing 28 years have been a jumble of New York call letters. Mazer's newest show, from 5:30 to 10:00 A.M. on WEVD (1050 AM), is a kitchen-sink job, heavy on talk but light on sports. Among the first week's guests were Mario Cuomo ("a mensch"), Jack Kemp (an "arteriosclerotic conservative" and an old friend from Buffalo), and George Steinbrenner; Richard Nixon and Madonna are on Mazer's wish list.

Mazer is hardly fearful of running a show that's not about sports. "I like to think of myself as a conversationalist and a communicator," he says. "The mere thought of the panoply from Cuomo to Steinbrenner and hopefully Richard Nixon—man, that breathes life into me. Robert Merrill's a good friend; I'm going to play Merrill music. And then, in deference to the superb judgment of my granddaughter Nadja, I may even play some Guns 'N Roses." **STEPHEN J. DUBNER**

L.A. LETTER

Thoreau Goes Hollywood

DON HENLEY, POP CROONER and Walden Pond crusader, knows just where to go to stock up on rare manuscripts by Thoreau—Maxfield, the Los Angeles answer to Barneys.

The high-concept store on Melrose Avenue, clothiers to Jack Nicholson and Madonna, recently made a highly literate four-day fashion statement: Past the Karl Lagerfeld dresses waiting for the right benefit ball and the cases of Oliver Peoples's chic shades are the ultimate accessory—books! An entire library, enticingly displayed on a Moroccan leather table.

On a balmy Saturday in Hollywood, there is Edgar Allan Poe's annotated copy of *Tales of the Grotesque and Arabesque,* with a price tag of $750,000; a $25,000 copy of *The Great Gatsby,* and a group of Hemingway's love letters. And, of course, *A Week on the Concord and Merrimack River,* by Thoreau. The collection is, to put it simply, awesome.

James L. Brooks stops by to sign the register perched atop the rare-book table. So does Tony Bill. Amy Madigan covets a copy of *A Streetcar Named Desire,* but Gregory Mosher, phoning in his request, beats her by fifteen minutes. Paul Newman's agent, calling via car phone, selects a surprise gift for Paul. And a very tall black model who's engaged to a very cool white rock star expresses some interest in one of the Hemingway epistles. Who says there's no there there?

When Glenn Horowitz, a New York rare-book dealer, and David Lowenherz, a documents-and-autographs dealer, were asked to sell their wares at Maxfield, they packed their bags. But not their attitude. "I wondered, Can people in L.A. read?" confesses Lowenherz. "But we are really impressed. They are genuinely interested."

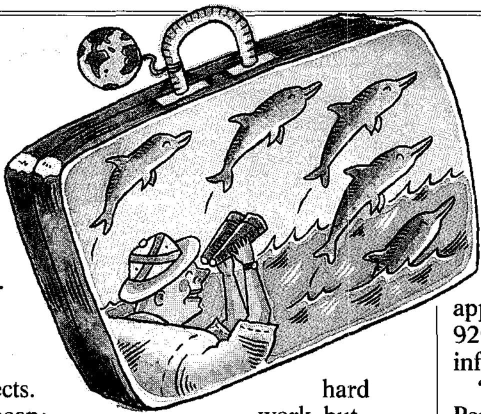
Tommy Perse, a Maxfield owner, sits nearby on a pair of Gaudí chairs, sipping champagne and expounding on the addition of books to his boutique. "Maxfield is sort of a life-style gallery," he says. "I mean, it's a combination of taste, intellect, need, and want."

By closing time, everyone's happy with the L.A. literacy test. Perse says Maxfield plans to make it a regular event. And Lowenherz uses his last minutes in the store to shop. The first shirt he picks out is a Byblos. Nobody notices the pun. **PHOEBE HOBAN**

Photograph by Robin Holland. Illustration by Andrea Selby.

DIVERSIONS

Earthward Bound



THE LAST TIME JIM AND Gerry Pratt went on vacation, they spent two weeks racing through the Indian Ocean in hot pursuit of humpback whales. On a previous vacation, they shadowed elephants through Zimbabwe, and before that they played games with orangutans in Borneo. "If sitting by the hotel pool is your idea of a vacation, you shouldn't go on an Earthwatch," Jim Pratt warns.

Earthwatch, a Boston-based nonprofit organization, has been playing scientific matchmaker since 1971, when it first began placing curious volunteers with understaffed scholars involved in field studies. Earthwatch has sent 28,000 people on trips; last year, the group was involved with 135 projects.

The program isn't cheap: Amateur adventurers must pay a tax-deductible $800 to $2,000, plus transportation, for the chance to assist scientists in ongoing field studies from Maine to Madagascar. "You do what they do," says Jim Pratt, a lawyer from Long Island. "It's hard work, but you're never pushed."

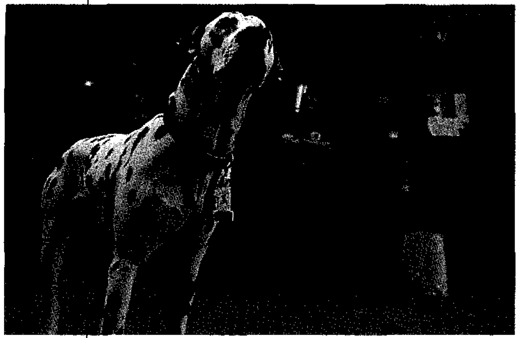
Evidently, the toil has paid off. Earthwatch-sponsored studies have yielded significant findings and helped remedy dire conditions: Himalayan-based surveys spurred changes in maternal health care in Nepal, and data collected by Earthwatch teams bolstered legislation to protect bald eagles in the Great Lakes region. The organization's main objective is good science; it's not a cushy solution for people seeking a conscience-appeasing holiday (call 617-926-8200 for more information).

"You feel like Marlin Perkins," Gerry Pratt says. "You're really a part of it." Not that Earthwatch is all charts and graphs: "We worked diligently," Jim says of a reef-management expedition in Fiji, "but we also had time to wander the island, snorkel, and go fishing." MARK HEALY

DETAILS

SPOT NEWS

'MY CHART," INSISTS A spokesman from the New York City Fire Department, "shows only two firehouses with Dalmatians."



Hi-Rise outside Engine No. 8.

The spokesman's chart, it appears, is faulty—there are, in fact, a few more than two dogs on the job. But no matter how large or small the real dog pack, Hi-Rise, who resides at Engine No. 8/Ladder No. 2 on East 51st Street, is special: intense but not a killjoy, smart but not a know-it-all, liberally but not ostentatiously spotted. Living in midtown, he's fairly sophisticated. As a puppy, he was impossibly cute.

"We thought about calling him 'Bait,' " admits fireman Bill Scheu, "because the single guys used him to meet girls."

Scheu ("shoy"), a burly redhead, is one of the beast's main sponsors (and is married). Born on Memorial Day, 1990, Hi-Rise was one of eleven pups sired by Fuego, the mascot of Engine No. 210 in Fort Greene. Hi-Rise's early life in Manhattan proved traumatic. When No. 8 company lost a hockey match to another firehouse, Scheu hijacked the other team's trophy. A week later, Hi-Rise was kidnapped. Scheu rushed to negotiate, trophy in hand. The rival firemen waited on their roof, clutching the hostage and buckets of water. "Needless to say," Scheu says, "I got drenched."

Since fires are no longer fought with horse-drawn wagons, a Dalmatian, bred as a coach dog, is purely a mascot. Hi-Rise received a dog-size fireman's turnout coat (replete with reflective stripes) from one neighborhood fan. Hi-Rise also gets dog treats flown in from Texas and Smith & Wollensky steak bones, with plenty of meat. He's frolicked in the Plaza Hotel's fountain, along the beaches of Rockaway, and through the woods of Walden, an upstate burg. "He's got a better social life than I do," laments Scheu. Indeed, lipstick smears across the dog's velvety forehead are not uncommon.

Smelling smoke.

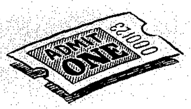
Bill Scheu gets a canine kiss.

Not long ago, Engine No. 8 responded to a fire on 52nd Street. Hi-Rise rode along, disembarked, and coyly watched his masters toil. As smoke spewed from the building, ladders were raised and hoses were hitched to hydrants. It was at this point that Henry Kissinger walked by. "Iss dare a fire in diss building?" he queried, prompting the men of Engine No. 8 to question the former Secretary of State's sagacity.

But Kissinger redeemed himself: He spent several minutes on the sidewalk, petting Hi-Rise. Neither man nor dog would comment, but observers felt sure that it was a fruitful exchange for both. S.J.D.

Photographs by Ed Quinn (3).
Illustration by Richard Sala.

HOT LINE

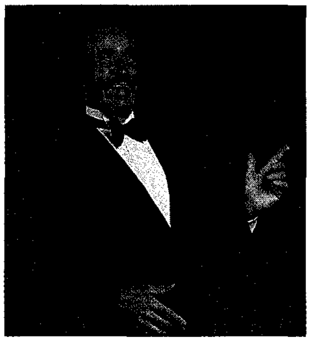


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

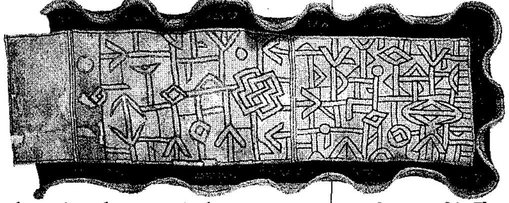
THEATER

Is Mal Z. Lawrence the funniest man on Broadway, or what? He's certainly good reason to see *Catskills on Broadway,* a revue of stand-up shtick from four comedians who've played the famous resort community. At the Lunt-Fontanne.



ART

"African Improvisation": These incredibly appealing textiles from, of all places, the Indianapolis Museum of Art show just how varied contemporary African design is. Most of the pieces were originally made as fabrics for clothing. At the American Craft Museum.



RECORDINGS

***Hush* (Sony), Yo-Yo Ma and Bobby McFerrin: An odd couple? For sure. (But then remember John Denver and Placido Domingo a few years back?) This week, their recording—a combination of jazz, classical, country, and world beat—hits stores.**

YO-YO MA BOBBY McFERRIN HUSH

Nothing but a Burning Light, Bruce Cockburn (Columbia): The Canadian's songs about political injustice, the environment, and love are sparked with compassion. With a crisp-sounding back-to-basics folk-rock approach and some help from Jackson Browne, Sam Philips, and fiddler Mark O'Connor, Cockburn, at 46, has the best recording of his career.

MUSIC

The Opera Orchestra of New York gives its first concert of the season with a rarity called *La Dame Blanche,* by Boieldieu. The work is based on a Walter Scott novel and was a big hit when it was first performed in 1825, but it's rarely done these days. Renee Fleming sings the title role at Carnegie Hall on January 30.

The first of four "Mozart on Period Instruments" evenings is at Alice Tully Hall on January 30. This one features three fortepianists—Malcolm Bilson, Steven Lubin, and Melvyn Tan.

The Schubertiade continues. On February 2, there's a symposium to discuss all sorts of things related to Schubert. It runs from 1 to 9 P.M., with a dinner break, and promises a no-holds-barred exploration of who Schubert really was, including lively speculation on the composer's sexuality. At the 92nd Street Y.

TELEVISION

Democratic presidential debate: The heat's on, and the candidates take to the ring before the New Hampshire primary. The debate will be moderated by McNeil and Lehrer. (Channel 13; 9 P.M.; January 31.)

BOOKS

Robert Giroux and Roger Straus, the head honchos of Farrar, Straus and Giroux, will be at Symphony Space on February 5 as part of "Selected Shorts: A Celebration of the Short Story." The two will read Isaac Bashevis Singer stories.

***The Lost Father,* Mona Simpson: Five years after Simpson explored life with mother in *Anywhere but Here,* she looks for the father whom she never knew. (Knopf; $22.)**

MONA SIMPSON
Author of ANYWHERE BUT HERE

MOVIES

The Restless Conscience: Hava Kohav Beller's documentary examines the Nazi resistance within Germany. By combining archival footage with present-day interviews of survivors and colleagues, Beller manages to unearth new revelations. At the Walter Reade Theater from February 7.

TASTINGS

BY ALEXIS BESPALOFF

Big reds for the winter blues: Two unusual and generously flavored reds worth looking for are the rich, robust 1987 Petite Syrah of Napa's Stags' Leap Winery ($14) and the full-bodied but polished 1989 Syrah-Sirah of Sonoma's Preston Vineyards ($20).

DANCE

On January 29, the City Ballet is doing a commissioned work by Charles Wuorinen, a prolific New York composer. *Delight of the Muses* is a four-movement orchestral work for Peter Martins that uses Mozart's music as its inspiration.

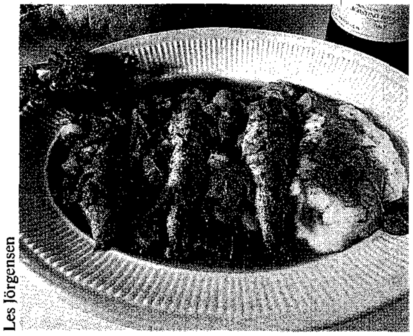
Martha Swope

Twyla Tharp and dancers (sixteen of them) play City Center from January 28 through February 9. There are five different programs, including the world premiere of *Sextet,* on January 30 and February 1, 2, and 7.

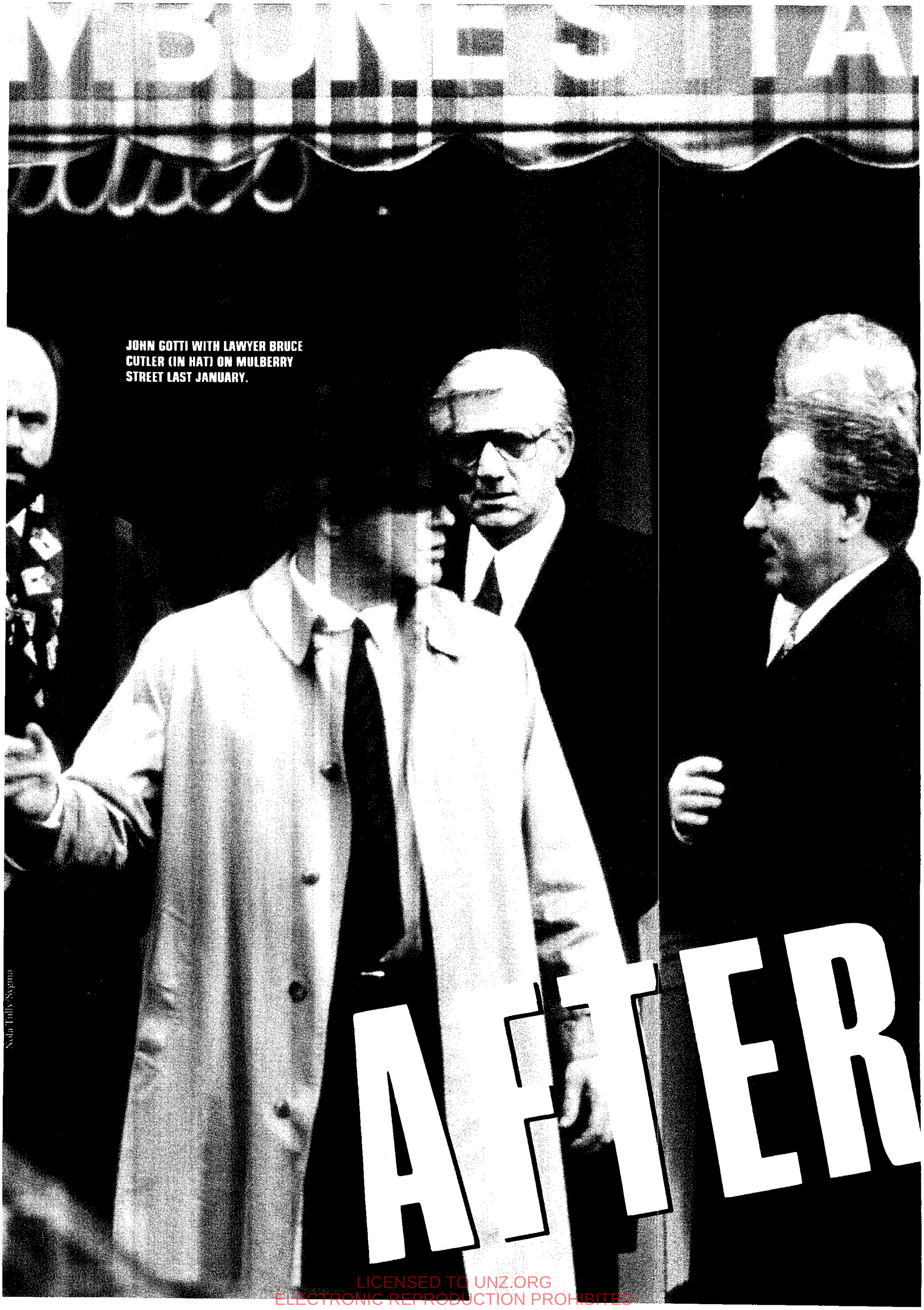
RESTAURANTS

"The Professionals' Alliance of Citymeals-on-Wheels": For $65, there's cocktails, dancing, and dinner from chef Scott Cohen. It's for a good cause—the homebound elderly—and tax-deductible. At Tatou on Sunday, February 2. For more information, call 577-7324.

Making a splash: Bugve, a fairly unusual Adriatic rockfish, has just arrived at Stella del Mare. Owner Joe Lucin, a native of the Adriatic region, believes that his restaurant is the only one in town with the small mild-tasting fish. You can order it grilled or *brodetto*—served with polenta, tomato sauce, capers, scallions, and leeks. At 346 Lexington Avenue, near 40th Street; 687-4425.



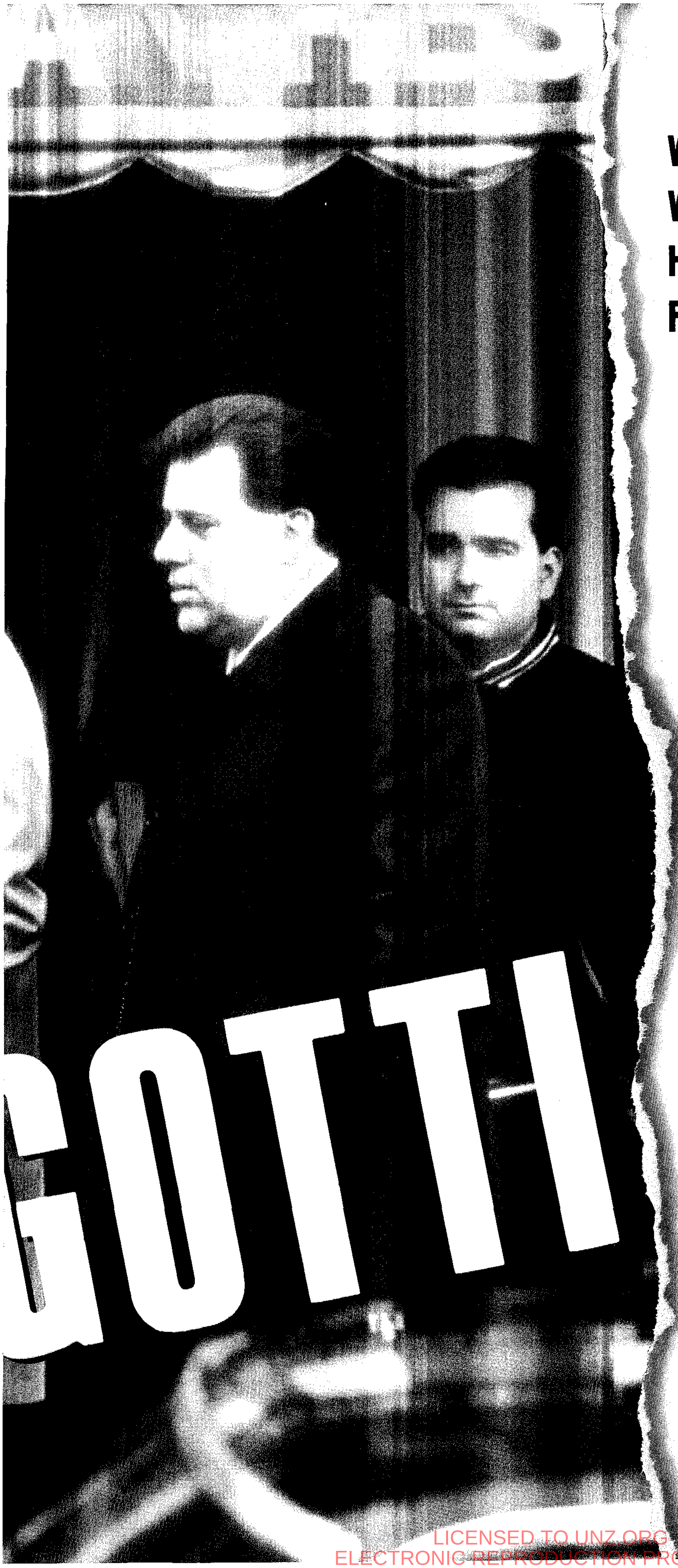
Les Jörgensen



JOHN GOTTI WITH LAWYER BRUCE CUTLER (IN HAT) ON MULBERRY STREET LAST JANUARY.

Nola Tully/Sygma

AFTER



New York

WITH THE TOP WISEGUYS TAKING THE HEAT, IS THE MOB FACING A MELTDOWN?

IF THEY DON'T PUT US AWAY FOR ONE year or two, that's all we need, that's all we need," a taped John Gotti said to an associate several years back. "If I can get a year run without being interrupted. Get a year . . . gonna put this thing together where they could never break it, never destroy it. Even if we die, be a good thing."

Gotti has had his year and more, but he can't be happy with the way things have turned out. Some organized-crime experts, citing breakthroughs in the past few years, feel that the Mob may be on its last legs. All five New York crime families are in disarray, their leadership decimated by prosecutions and internal strife. Rival factions of the Colombo organization are waging a war in the streets of Brooklyn that has already claimed six lives since November and shows no sign of abating. The heads of two other families, the Bonannos and the Lucheses, are behind bars. And the powerful Gambino family, which Gotti allegedly heads, is shaky as well.

Gotti hasn't been caught bragging to his associates at all this past year, since he's been in jail, held without bail on charges of racketeering, including the murder of ex-godfather Paul Castellano. Jury selection for the trial began last week in the Federal District Courthouse in Brooklyn. The current indictment marks the fourth time in eight years that the government has brought charges against him. Each time, he's wriggled free, earning himself a kind of folk-hero status among Mafiaphiles. But this time, the government's case appears stronger. In addition to surveillance tapes believed to be incriminating, the prosecution should get a boost from the testimony of Salvatore "Sammy Bull" Gravano, reputedly Gotti's closest aide until he turned government informant last fall.

Gravano's defection may ultimately prove more important to the government's war against the Mob than putting away Gotti would. As Gotti's alleged sec-

BY MICHAEL STONE

ond-in-command, Gravano would have a complete working knowledge of the Gambino family's operations, and as a reputed member of the Commission—the elite of the Five Families—he would have been party to its arrangements with the other tribes. What's more, Gravano is just one of several alleged high-ranking Mafiosi who jumped, or were pushed, into bed with law enforcement in the past year—leading one powerful mobster to remark to an associate in a conversation recently bugged by the FBI, "Don't you realize this thing of ours is over?"

The Mob has been hurt worst by the RICO (Racketeer Influenced and Corrupt Organizations) statute, a powerful law that lets prosecutors target a pattern of organized criminal activity and get stiff sentences against its perpetrators. Throughout the eighties, the government scored stunning convictions against whole sectors of the Mob hierarchy and sent numerous career criminals to prison for long terms. Like Gravano, some of these figures facing virtual life sentences became willing to cut a deal with the authorities. And more are sure to follow.

STILL, PREDICTING THE MOB'S DEMISE IS A TRICKY BUSINESS. Dating back to Prohibition, the media and the government have periodically announced the end of Cosa Nostra in New York—or denied its existence altogether. But this time, the Feds clearly have the Mob on the defensive. And there are broader forces at work, too.

The steep regional recession and the decline of blue-collar unions—some of them Mafia strongholds—have thinned out racketeering profits. Combined with a weakened leadership and the fear of informers, lower earnings threaten the complex, volatile arrangements that govern operations within and between the families. And when the Mob downsizes, there are no golden parachutes—as the Colombo war demonstrates.

Of course, the Mob has survived dozens of "restructurings" since the 1930 Castellammarese war, which ushered in the modern era of organized crime, but many Mafia experts feel that its members were once a heartier breed. The old-timers, they say, were closer to their Southern Italian roots and the codes of honor and silence on which the Mafia had been originally founded. In America, they were tested in the street gangs of insulated Little Italys and, by the time they joined an organization, were tougher and more seasoned than today's inductees.

AFTER GOTTI

Yet in spite of the demise of the Mob's most powerful leaders and the dilution of its membership pool, its vast criminal empire remains up and working. The traditional Mob industries—gambling and loan-sharking—continue to thrive and may even run countercyclical to the recession. Claims to the contrary, all the families—and especially the Bonannos—still have a piece of the city's lively drug market. And while Mob-backed labor racketeers are treading softer these days, new businesses like recycling offer opportunities for growth.

Indeed, for the guy doing business with the Mob at street level, not much has changed. Allowing for hard times, prices in the construction and waterfront industries haven't gone down. Competition among trucking firms in the garment district or carters on Long Island hasn't gone up. The same guy still picks up the envelope. And if the guy he brings it to isn't the same—well, there's still a fat guy with a cigar whispering into the phone. "The blueprint is there for every family," says Henry Hill, a former associate in the Luchese family. "Someone's always taking someone's place."

Clearly, some replacements are not as qualified as their predecessors, and not every succession occurs smoothly. But there's an important difference between the family hierarchies and the criminal activities they preside over. In Nick Pileggi's *Wise Guy,* Hill points out that the Mafia functions as a police force for criminals like himself who can't go to the police. Take away the Mob and you haven't eliminated the guys in the trenches—the bookies, buttons, shylocks, and fixers. In fact, when bosses, who are in a way referees, are removed, racketeering activity around the city may grow. "If you want to decrease the murder rate in Washington, D.C., it's very simple," says Ron Goldstock, director of the New York State Organized Crime Task Force (OCTF). "You just organize the crack market."

Few law-enforcement officials expect to eliminate the Mafia entirely. The authorities have often winked at Mob activities like gambling and pornography—so-called victimless crimes that society seems willing to tolerate. Rather, the government's goal is to break up the Mafia's institutionalized conspiracies: labor racketeering, public corruption, and the infiltration of legitimate businesses—crimes that subvert the city's markets and tax its consumers.

But it's precisely these areas that may prove most resistant to efforts at fumigation. The Mob has spent a lifetime—60 years and more in some instances—building networks of relationships among labor, management, and regulatory officials in building and sanitation, on the docks and Seventh Avenue. After the courts removed Anthony "Tony Pro" Provenzano, a reputed Genovese capo, from the presidency of Local 560, a truckers' union in New Jersey, the rank and file elected Provenzano's alleged handpicked candidate to replace him.

Similarly, the construction industry has grown up around the expectation of racketeering. Contractor associations and labor unions typically execute collective-bargaining agreements with the tacit understanding that they will be selectively enforced, that wiseguy expediters will cut through the tangle of overprotective regulation and get things done. Indeed, some industry experts feel that absent massive reform, the system would collapse if the Mob were taken out of the picture.

In their view, cleaning up the Mob will require more than criminal prosecution. It must also include stepped-up civil litigation to purge corrupt unions, a continuing law-enforcement presence to protect honest businessmen, and a real effort by local politicians to regulate and restructure the industries most susceptible to racketeering. But that kind of work won't garner any headlines. Putting away John Gotti will.

THE MOB GREW OUT OF THE NEIGHBORHOOD GANGS that flourished in New York's teeming Little Italys at the turn of the century. Modeled after the criminal societies of their homeland—the Sicilian Mafia, the Neapolitan Camorra—they preyed on their fellow immigrants, insulated from the police by language and culture.

During Prohibition, these gangs coalesced around two powerful organizations. One, based in Manhattan, was headed by Giuseppe "Joe the Boss" Masseria, a blunt, fearless Neapolitan. The other, recruited mainly from the Castellammarese Sicilians who had settled in Brooklyn, was led by Salvatore Maranzano. Though they were able to dominate the city's bootlegging industry, the two factions couldn't get along with each other, and in 1930, war broke out.

Maranzano emerged briefly as the victor. He divided the city among gangs that he called families and awarded himself the title *capo di tutti capi* ("boss of all bosses"). But Maranzano was an old-timer, a so-called Moustache Pete, mired in the customs and traditions of his Sicilian past, slow to take advantage of new chances for growth. He bickered with his younger rivals, former Masseria lieutenants Charles "Lucky" Luciano and Vito Genovese, and eventually plotted to kill them. But with the aid of the Jewish gangster Meyer Lansky, Luciano struck first. In September 1931, several of Lansky's men, posing as police detectives, infiltrated Maranzano's headquarters and shot and stabbed him to death.

Luciano ushered in the modern Mafia. Operating out of a

WITH REPUTED FORMER AIDE SALVATORE "SAMMY BULL" GRAVANO.

BETRAYAL

"I TOOK SAMMY'S WORD THAT HE TALKED BEHIND MY BACK," GOTTI SAID ABOUT ONE MURDER VICTIM.

suite in the Waldorf Towers, he was the image of rectitude, meeting with high-level government officials and legitimate businessmen as well as members of the Mob. A brilliant organizational mind, he solidified the Five Family structure and internal pecking order that survive today. Most important, he set up the Commission, composed of representatives from the major families, to resolve disputes, coordinate joint activities, and enforce the code of conduct that has made the Mafia so durable.

Law enforcement was slow to respond to the new enterprise. The Feds virtually ignored the Mafia after Prohibition. For years, the FBI under J. Edgar Hoover denied it even existed. And local police, trained to combat street crime, were overmatched by Luciano's layered conspiracy. Not until the mid-thirties did Thomas Dewey, then a young special prosecutor, set up the city's first rackets bureau, bringing together lawyers, accountants, and police investigators.

Dewey's multiagency approach was a revelation for law enforcement, and he managed to send Luciano away—on white-slavery charges. But in what has since become a familiar pattern, he was unable to dent the organization that Luciano headed. In fact, Dewey and his racket-busters had little idea what it looked like or how it functioned.

Away from public scrutiny, the Five Families flourished. During World War II, they operated a black market for everything from gasoline and alcohol to sugar and narcotics. And they used their control over the labor unions to infiltrate legitimate businesses and the institutions that regulated them. Throughout the fifties, Luciano's successor, Frank Costello, held sway over Tammany Hall.

By then, however, the mob was becoming too big to operate secretly. In 1950 and 1951, the Senate hearings run by Estes Kefauver exposed the Mafia's organized involvement in gambling. Then, in 1957, Frank Costello was shot ("This is for you, Frank," said his alleged assailant, Vincent "The Chin" Gigante) in the lobby of his Central Park West apartment building; a few months later, crime boss Albert Anastasia was riddled with bullets in the barbershop of the Park Sheraton Hotel. The Mob, and tales of its violence, became a tabloid staple. That same year, the raid of the Apalachin conference, an upstate convention of ranking mobsters from across the U.S., alerted lawmakers to the breadth of the Mafia's conspiracy and sparked a series of inquiries into its activities.

The most important of these hearings was conducted by the Senate Permanent Subcommittee on Investigations, whose chairman was John McClellan. The panel included Joseph McCarthy, Barry Goldwater, and a young senator from Massachusetts, John F. Kennedy. Kennedy's brother Robert served as the committee's counsel. Later, when he became attorney general, Robert Kennedy put the full weight of the administration behind a strike force of smart young lawyers who crisscrossed the U.S. developing cases.

STILL, IN SPITE OF SOME NOTABLE CONVICTIONS, MAINLY for tax evasion, the Feds failed to reduce organized crime. One of Robert Kennedy's crime fighters, Robert Blakey, wondered why. "At first I thought my problem was gathering evidence," he says. "I was mired in the old system of prosecution, still trying to lock up individuals for what they did on a single day to a single victim. Instead of thinking about Vito Corleone, I realized I should have been thinking about the Vito Corleone family."

In 1967, Blakey got the chance to act on his ideas when McClellan invited him back to Washington as his counsel. Over the next three years, Blakey drafted two crime bills that would change the course of the government's war against the Mob. The 1968 Omnibus Crime Control and Safe Streets Act provid-

Photograph by Yvonne Hemsey/Gamma-Liaison.

ed law-enforcement officials with greater leeway in using surveillance. The 1970 Organized Crime Control Act set up the witness-protection program and created Title IX: the RICO statute.

RICO was an attempt by Blakey to translate into legal form his vision of organized crime as a pattern of racketeering. Now, instead of targeting an individual, a prosecutor could attack an enterprise that engaged in two or more criminal acts committed to further its aims. The enterprise could be almost anything: an illegal cartel, a corrupt union, or, as in the current Gotti case, a crime family.

Meanwhile, the Mafia was experiencing its own internal problems. After the Apalachin debacle, the Commission, fearing informants, declared a moratorium on new members that lasted through the sixties. By then, the organization was aging and needed to replenish its dwindling ranks. But a lot of the Mob's new recruits had grown up in a softer, more materialistic environment than their fathers and grandfathers had, and lacked both the stoicism and the fierce tribal loyalties that their parents had brought with them from the old country. Lured by fast profits, many of these young inductees began dealing drugs, often without permission from their bosses. Some began using their own product, further impairing their judgment and fraying their ties to the family. "Drugs are destroying the Mob," says Henry Hill. "Every family's doing it. When someone gets busted, he faces life in jail—and then he has to worry about getting whacked by his own people. All the informants stemmed from drugs."

BY THE LATE SEVENTIES, ALL THE FACTORS WERE IN PLACE to mount an attack against the upper echelons of the Mob: powerful new laws, sophisticated surveillance techniques, and dedicated law-enforcement agencies. Since then, New York–based prosecutors have brought dozens of successful RICO cases against Cosa Nostra enterprises.

Some of the first cases were generated by UNIRAC—the four-year probe into the maritime industry begun by the FBI in 1975. It flushed out a network of Mob-influenced racketeering—what Judge Leonard Sands termed "an unholy alliance of union officials and organized crime"—all along the Eastern seaboard. This investigation led to 117 convictions, 41 in New York alone. Among those convicted was Anthony Scotto, a Gambino capo and International Longshoreman's Association vice-president who was the undisputed boss of the Brooklyn waterfront.

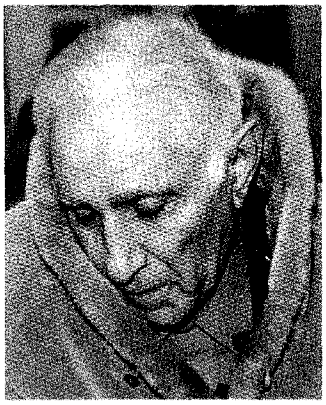
In 1985, the Colombo organization was the first to be targeted by RICO as a family racketeering enterprise. The landmark trial undermined the organization and resulted in virtual life sentences for Carmine "The Snake" Persico and Gennaro Langella, the boss and underboss of the family. And the Commission case, a subsequent RICO prosecution, shattered the Mob's highest ruling body and won long sentences against its most powerful members. Among them: Anthony "Fat Tony" Salerno, the Genovese head; Anthony "Tony Ducks" Corrallo, the Luchese family boss; and seven other kingpins.

But the authorities haven't been able to bag the boss they want the most: John Gotti. No other gangster in the modern era has captured the public's imagination as he has. Everything associated with his rapid rise to prominence has been larger than life: the splashy sidewalk execution of Paul Castellano; the courtroom theatrics of Gotti's combative lawyer, Bruce Cutler; and his own style, as brazen and punctilious as a pinky ring. Since Gotti has made himself the most visible symbol of the Mob's power in New York, his continued innocence before the law seems to mock government's struggle against organized crime.

Born in the Bronx 51 years ago, Gotti grew up in the tough Brownsville–East New York section of Brooklyn. He dropped out of school at thirteen, ran with a gang called the Fulton-Rockaway Boys, and apprenticed with the Fatico brothers, said to be neighborhood wiseguys connected with the Gambino family. In 1960, he married Victoria DiGiorgio, the daughter of an Italian construction worker and his Russian Jewish wife. The couple settled in Ozone Park, and Gotti began his climb through the ranks of the Mob. He served a couple of stretches for theft; after his second release in 1970, he reputedly ran the Fatico brothers' operation, which they had moved by then to the Bergen Hunting and Fishing Club, a storefront in Ozone Park. In 1975, he went to jail again for his part in the murder of James McBratney, a small-time hoodlum who had fallen out of favor with the family. He served two years of a four-year sentence, then returned to his former life in Ozone Park in 1977.

By then, Carlo Gambino, the family patriarch, had died and been replaced by his brother-in-law, Paul Castellano. A dour man with extensive contacts in construction, food distribution, and finance, Castellano wanted to move the family into legitimate areas. He left the street operations to his lieutenant, Aniello Dellacroce, Gotti's mentor. The Gambino coffers are said to have swelled under Castellano's maneuverings, but he was unpopular with his troops, many of whom felt that Dellacroce should have succeeded Gambino.

PHILIP RASTELLI, NOW DEAD.



CARMINE PERSICO.

ANTHONY SCOTTO.

ANTHONY SALERNO.

BEHIND BARS

WITH SO MANY TOP MOBSTERS IN JAIL, WISEGUYS ARE TALKING MORE TO THEIR LAWYERS THAN TO ONE ANOTHER.

John Gotti was apparenly one
f them. He thought Castellano
vas greedy and aloof, and he and
is men referred to him as "the
ope." Gotti's relations with Cas-
ellano continued to deteriorate
vhen two members of Gotti's
rew, one of them his younger
rother Gene, were indicted for
rug-trafficking in 1983. Dealing
unk was strictly prohibited by
astellano, and Gotti was called
o accounts. He denied the
harges to Castellano. But the
overnment had taped a conver-
ation that proved Gene Gotti's
nvolvement in the drug trade.
otti got a transcript, and Castel-
ano demanded to see it. Through
1985, with Dellacroce's help, Gotti managed to stall him. When Dellacroce died in December 1985, Gotti lost his protection and feared that Castellano would break up his crew or even have them whacked. According to the government, he decided to act first.

At 5:30 P.M. on December 16, 1985, two weeks after Dellacroce's death, Paul Castellano and his driver-aide Thomas Bilotti were gunned down leaving their car in front of Sparks Steak House on East 46th Street. In the following days, the police said they observed Gotti meeting with dozens of high-ranking Gambino family members around the city. In early 1986, an Organized Crime Task Force bug in a room next to Gotti's Ozone Park headquarters picked up Gotti talking about his recent elevation. "Me and you may socialize," he said, "but I can't socialize with these guys, I can't bring myself down, I'm a boss, you know what I mean. . . . I gotta isolate myself a little bit."

PRIME MOVERS

LUCIANO AND COSTELLO HELPED CREATE THE MODERN COSA NOSTRA.

FRANK COSTELLO (LEFT) IN 1935; LUCKY LUCIANO IN 1958.

GOTTI TELLS A DIFFERENT STORY TO LAW-ENFORCEMENT officials, however. Each time he's been indicted in the recent past, he has claimed to be a salesman for Arc Plumbing and Heating Company. In 1984, Romual Piecyk, a refrigerator repairman, filed a complaint against Gotti for assault and robbery, charging that Gotti and another man roughed him up and stole his wallet during an altercation over a double-parked car. Later, when Piecyk learned who Gotti was, he developed amnesia and dropped the complaint.

Meanwhile, Diane Giacalone, a young assistant U.S. Attorney in the Eastern District, filed a RICO indictment against Gotti and nine others, charging them with being members of a criminal enterprise, namely the Gambino family. But a turf dispute with the FBI and the now-defunct Brooklyn Organized Crime Task Force hurt her case, and Gotti was acquitted in 1987.

In January 1989, Michael Cherkasky, a top prosecutor in the Manhattan D.A.'s office, indicted Gotti for assault, charging that he had ordered the 1986 shooting of John O'Connor, a carpenters' union boss whose men had allegedly vandalized a Gambino-owned restaurant. Cherkasky made his case with surveillance tapes and the testimony of James McElroy, a member of the Westies, the Irish gang that Gotti allegedly hired to do the job. On February 9, 1990, after a four-day deadlock, the jury voted to acquit. Some observers say that McElroy, a convicted racketeer, made too odious a witness. But wiretap evidence recently made public—and known to the FBI at the time—raises a strong possibility that Gotti had tampered with the jury.

Now the government is trying Gotti again. In December 1990, the U.S. Attorney's Office for the Eastern District filed an indictment that accuses Gotti and co-defendant Frank Locascio, as boss and underboss of the Gambino crime family, of engaging in a pattern of criminal activity that includes illegal gambling, racketeering, obstruction of justice, and the ordering of five murders, one of them Castellano's. Jury selection began in the Federal District Court in Brooklyn last Tuesday, and the trial is expected to last about three months.

This time around, the government seems to have a solid case. Extensive FBI surveillance tapes are said to incriminate Gotti in several killings. Discussing the murder of Robert DiBernardo with Locascio at the Ravenite Social Club in Little Italy in December 1989, Gotti said, "I was in jail when I whacked him. I knew why it was being done. I done it anyway." About Louis DiBono, supposedly killed for cheating Gravano in a business deal, Gotti said, "He didn't rob nothing. Know why he's dying? He's gonna die because he refused to come in when I called." Still another execution—the 1988 murder of Liborio Milito—was allegedly sanctioned because the victim may have disparaged Gotti behind his back: "I took Sammy's [Gravano's] word that he talked behind my back," Gotti was heard to have said.

The prosecution will also produce two witnesses who are expected to corroborate his role in the Castellano killing. Philip Leonetti, an underboss in Nicodemo Scarfo's Philadelphia crime family until 1988, has reportedly testified to the grand jury that he met with Gotti shortly after the Castellano assassination and that Gotti confided that he'd sought approval from the Commission for the hit. Salvatore Gravano will undoubtedly

Photographs: left, AP/Wide World; right, Globe Photos.

ALLEGED CASUALTIES OF THE COLOMBO WAR WERE HENRY SMURRA . . .

COURT TIME

"THE GUY SITTING NEXT TO THEM COULD BE ON THE OTHER SIDE OF THE TABLE TOMORROW," SAYS A LAWYER.

expand on Leonetti's testimony. But some Gotti-watchers refuse to count him out. They point to his prior acquittals and his alleged ability to intimidate jurors (after Gotti's last trial, one juror reportedly conceded that for reasons of personal safety, he was glad that he had been able to vote for acquittal). And they feel that the defense will have little trouble discrediting Leonetti and Gravano and by extension the prosecutors who made deals with them. "Gravano comes to the courtroom with a lot of baggage," says Robert Simels, a prominent defense lawyer.

The emotionally charged trial has already produced some unusual turns. Last summer, Judge Leo Glasser granted a prosecution motion and barred Bruce Cutler, Gotti's longtime lawyer, from defending the case because of a conflict of interest: Cutler turns up on some of the tapes being used as evidence against his client. (Gotti has replaced Cutler with Albert Krieger, a Miami-based lawyer who once represented Joseph Bonanno.) Since then, Andrew Maloney, the U.S. Attorney, has announced that he would co-prosecute the case with his chief litigator, John Gleeson—just one more indication of the importance of the proceedings to the government.

EVEN IF GOTTI IS ACQUITTED, THE MOB MAY NOT BE EAGER to have him back. Some of the younger family members have been said to revel in his celebrity and identify with his old-style-gangster ways. And he's said to be far more accessible than Castellano ever was—meeting with his capos at Wednesday-night dinners at the Ravenite. But many of the old-timers resent his grandstanding. Though he's been successful so far in avoiding conviction, he hasn't been successful in avoiding unwanted publicity and surveillance, and many of those closest to him have suffered for it. "I remember guys coming by my office with tears in their eyes," says Louis Diamond, a lawyer with clients who were expected to attend Gotti's meetings. "They knew he was being bugged."

What's more, Gotti has not been good for business. His approach to the rackets has been described as a throwback to the strong-arm tactics of the old Mob. He has neither the sophistication nor the interest to deal in Castellano's world, and many of Castellano's lucrative contacts are said to have disappeared in the succession. Though Gotti's been far more generous about letting his reputed soldiers keep what they earn, organized-crime experts say he hasn't been able to generate as much income.

Phil Leonetti spelled out the differences between Gotti and Castellano during a recent grand-jury hearing in Manhattan. "He's not like Paul Castellano," Leonetti said. "Like Paul Castellano was considered a businessman, Gotti kills people. . . . If you're wrong and you keep doing it, you're going to have a big problem with him. He don't hem and haw with you."

At the very least, if he gets out, Gotti will have to answer to his associates for sponsoring Gravano's rise in the family and making him underboss—over many of their objections.

Of course, Gravano is not the only defector the Mob has to worry about. Peter Chiodo, a 400-pound Luchese capo, began cooperating with the authorities after the Mob shot him twelve times last spring, then allegedly threatened his wife and father. Shortly afterward, Alphonse D'Arco, the alleged acting boss of the Luchese family, turned himself in to the authorities. (Authorities say D'Arco was afraid for his life because he bungled the Chiodo hit.) The symbolic importance alone of these defections is staggering. During the Mob's first 40 years, only one lowly soldier, Joseph Valachi, ever made headlines testifying against his colleagues. Now, in the past several months, three high-ranking officers have flipped. "The government's got a quorum on the Commission," one criminal lawyer says only half jokingly.

That quorum should translate into a huge tactical advantage for the government in its fight against the Mob. Gravano and D'Arco should be able to point investigators to every major Mafia scam in the city. And used wisely as witnesses, they could help prosecutors make effective cases against the Mob's biggest earners.

The effect of so many informants combined with the government's widespread surveillance has created chaos in the Mafia. Some high-ranking mobsters have become virtual recluses, and the lines of communication are down all over. Alleged Genovese boss Vincent Gigante is more shut off than ever, and his two highest aides are in jail. The Colombo leaders have gone underground. Some wiseguys seem to be speaking more to their lawyers than to one another. "They realize now the guy sitting in the chair next to them today could be on the other side of the table tomorrow as their enemy," says Diamond. "That was always true in the street. Now it's true in the courtroom."

The smaller New York families have been devastated. The 90-to-100-member Bonanno family has already undergone two changes in leadership since 1987, when boss Philip Rastelli went off to jail, and is no longer recognized by the Commission (in part because of its heavy involvement in drug-trafficking but also because of its diminished stature).

The Luchese leadership has been playing musical chairs, too. The government put away top people in the Commission case, then indicted successors Vic Amuso and top aide Anthony Casso in the so-called Windows case in May 1990. Both men fled rather than face trial, though Amuso was captured by the FBI in Scranton last July and is now in jail. And D'Arco's cooperation with the Feds promises a new round of investigations into the family's hierarchy.

AFTER GOTTI

Photograph by the New York *Daily News.*

The Colombo family, with about 100 members, has been hardest hit, though. The sweeping RICO prosecution in 1985 wiped out its leadership. Reportedly New York's third-most-powerful family in the early seventies, the Brooklyn-based organization was suddenly a prime candidate for a takeover. Jailed boss Carmine Persico, investigators say, tried to fill the vacuum by appointing Vic Orena acting boss in his absence. But Orena soon began challenging Persico's power and supposedly reneged on certain financial arrangements he'd made with Persico. Persico was also said to be concerned about Orena's close relationship with John Gotti, who he is said to have felt was manipulating Orena and had ultimate designs on the family. In June, authorities feel, Persico had had enough and purportedly dispatched a hit team to Orena's Long Island home. But Orena apparently spotted the ambush and escaped unharmed.

Over the next few months, the two men tried to settle their dispute with the help of the other families. But the attempt at mediation failed, and in November, investigators believe, Orena retaliated. Since then, there have been six murders (including those of capo Nicky Grancio and Henry "Hank the Bank" Smurra, who had been one of Orena's ambushers), and investigators think that the situation will worsen before it improves.

YET IN SPITE OF ALL THE CHAOS AND PARANOIA, THE MOB continues to conduct its business as usual. Ron Goldstock, of the Organized Crime Task Force, distinguishes between the Mob's structure and the criminal activities that it sanctions. Most of that activity is generated by the lower-echelon people, by soldiers and associates who aren't even members. "The Mob's always been looked at as a corporation—'bigger than GM,' " Goldstock says. "But it's not. It's more like a government. In a corporation, people at the bottom carry out the policies and perform the tasks assigned to them by the executives at the top. In the Mob, the people at the bottom are the entrepreneurs. They pass a percentage of their income upward as taxes in return for governmental-type services: resolution of disputes, allocation of territories, enforcement and corruption services."

When those services are interrupted, criminal entrepreneurs don't suddenly stop committing crimes. In fact, without the Mob to enforce their franchises, new players enter the game, old players try to expand their territories, and net criminal activity may actually increase. It also becomes less organized, hence bloodier and less efficient. A hijacker without contacts in the trucking industry may have to rob five trucks before he gets the shipment that he wants. And the drivers may put up resistance.

Given the number of fungible low-level criminals operating under the umbrella of the Mob, the prospect of eliminating racketeering in New York becomes daunting. There are about 1,200 made members among the Five Families, at least three times as many full-time associates, and untold thousands more part-timers, wannabes, and so-called legitimate collaborators. "Even if we could get them all, where would we put them?" asks one official. "There isn't enough room in the jails."

The government copes with these numbers through selective enforcement. Too often, however, competition among New York–based law-enforcement agencies has turned the business of racket-busting into the politics of headline-grabbing. The infighting that marred the government's earlier prosecutions of John Gotti is one side of the coin. The failure by prosecutors to coordinate and follow up their casework in key industries like construction and the waterfront is the other. "You can't just go in every two or three years," says Walter Mack, former chief of the Organized Crime Unit in the Southern District. "It requires a steady, unglamorous, day-to-day effort to identify where the problems are and hit them and hit them. I can remember the times when union people said to me, 'You're here now, but you won't be here later.' "

The OCTF's Goldstock agrees that more and better-focused law enforcement is important, but feels its value is limited in industries where there are few complainants, where it's often the "honest" businessman who solicits the aid of the Mob in order to gain an edge over his competitors, to prevent his competitors from gaining an edge over him, or simply to rationalize a chaotic business environment.

BUILDING IN NEW YORK, FOR INSTANCE, IS A COMPLEX, costly process that requires stability and predictability but depends on a volatile, often adversarial mix of unions, suppliers, subcontractors, carters, transporters—any one of which can bring a site to a virtual standstill, according to Goldstock, who directed OCTF's investigation into the industry in 1985. Because work on a project is sequential, any small glitch—a late delivery, an incompetent crew—can cause inordinate delays. And delays are expensive: The carrying charges on a $100-million construction loan run about $75,000 per day.

These conditions are a breeding ground for racketeering—and Goldstock found that no one does it better than the Mob. By infiltrating the building-trades unions, wiseguys solicit bribes or extort payments from contractors, or they direct them to use "mobbed up" suppliers and service companies. At other times, these companies form cartels that rig bids or reinforce the extortionate power of the unions. And the Mob's influence over the truckers and haulers through local Teamsters unions adds another tentacle to its stranglehold over the industry.

With influence over all the industry's critical components, the Mob can dictate its terms. And it does. The 1983 Presidential Commission on Organized Crime estimated that the Mafia tax on New York construction raises prices 20 to 25 percent. But its tight control also lets the Mob deliver to a contractor those

THE NEW ORDER

"THE GOVERNMENT DIDN'T DESTROY THE MOB," SAYS HILL. "BUT IT'S TAKEN THE OLD-FASHIONED MOB OUT OF THE MOB."

. . . AND CAPO NICKY GRANCIO.

Photograph by Reuters/Bettmann Newsphotos.

things he wants most: stability and predictability. If a builder has the Mob in his corner, his materials will be delivered on time, his work crews will be competent and cooperative, his garbage will be picked up promptly, and he won't have to pay off an endless series of independent racketeers. As for the cost of this service? Well, that gets passed on to the consumer anyway.

Puzzling over the best way to change these conditions, Goldstock drew two conclusions. First, because the industry was so susceptible to exploitation, even if you could somehow prosecute the Mob out, it would just be replaced by others from inside or outside the industry. Second, because the industry has accommodated racketeers for so long, it needs them to cut through the kind of institutionalized corruption their presence breeds in the first place. Goldstock realized that any solution that cleaned up the industry had to include a mechanism for reform that would approximate the rationalizing role played by the Mob.

"If you've got a series of holdups on a bus service, there are two kinds of things you can do to stop them," Goldstock says. "You can put a police officer on every run, which is costly and impractical, or you can equip each bus with a 'lockbox' that prevents the driver and thief from accessing the fares." The OCTF designed a series of reforms—the structural equivalents of lockboxes—for the construction industry that would block the most obvious racketeering opportunities: independent investigating teams for public building projects, streamlined work rules, etc. But the recommendations have not been adopted, according to Goldstock.

STANDING ALONE

THE MAFIA'S BLOODY HISTORY BELIES ITS CLAIMS TO LOYALTY. BUT GOTTI SEEMS TO HAVE BEEN A MAGNET FOR BETRAYAL.

Time and again, the war against the Mob seems to have bogged down along the local political front. Another glaring example is the Fulton Fish Market, which has been Mob-infiltrated since at least the thirties, when Joseph "Socks" Lanza used to run the piers on the East Side of Manhattan. Three years ago, the government inserted Manhattan lawyer Frank Wohl to oversee the Market's operation and look into corruption there. Wohl quickly discovered that the Mob's main conduit for influence involved the market's delivery system. This, Wohl says, could easily be regulated by the city, which owns most of the property on which the market stands. (Wohl hasn't got the power to enforce his recommendations.)

The Fulton Fish Market is the biggest in the country, and for more than a year, Wohl has begged the city to send inspectors to remedy the situation. But the city has been unwilling to manage the market.

The New York/New Jersey waterfront industry is another the government fails to regulate adequately. As in the construction industry, the Mob, through its control of unions, threatens labor unrest to extract payments from shippers and infiltrate legitimate businesses. But unlike its role in construction, the Mob's activities on the waterfront are purely extortionate and, combined with other related scams—pilferage, insurance fraud, loan-sharking—cost the public dearly. Stevedoring costs in New York run 50 percent higher than in Baltimore.

Seventh Avenue is another Mob stronghold. The Mob wields influence over the industry's trucking companies and is the lender of last resort to the small firms that periodically require cash infusions. When desperate owners can't pay the Mob's usurious rates (5 to 6 percent a week), they often find themselves with partners who don't necessarily have a company's best interest at heart. When the companies fail to produce quick profits, the Mob often sells off the assets—leaving their original owners, their employees, and their creditors in the lurch.

The Mob also has interests in sanitation, food and alcohol distribution, and restaurants and nightclubs. And, of course, the Mob also makes its money the old-fashioned way: in gambling, loan-sharking, and theft—the blue-collar crimes that shaped John Gotti's career and very likely his outlook as well.

AFTER GOTTI

EVER SINCE HE BURST ON THE SCENE WITH HIS FLASHY DUDS and sawed-off sound bites, Gotti has been hailed as a new breed of mobster. In many ways, though, he seems like a throwback—not to the generation of Gambino and Costello, or even Luciano and Lansky, but to the gaudy gangsters of Prohibition. Gotti's style, the self-confident swagger and the verbal strut, is pure Al Capone. So, too, is the hair-trigger temper and the ballistic approach to problem-solving.

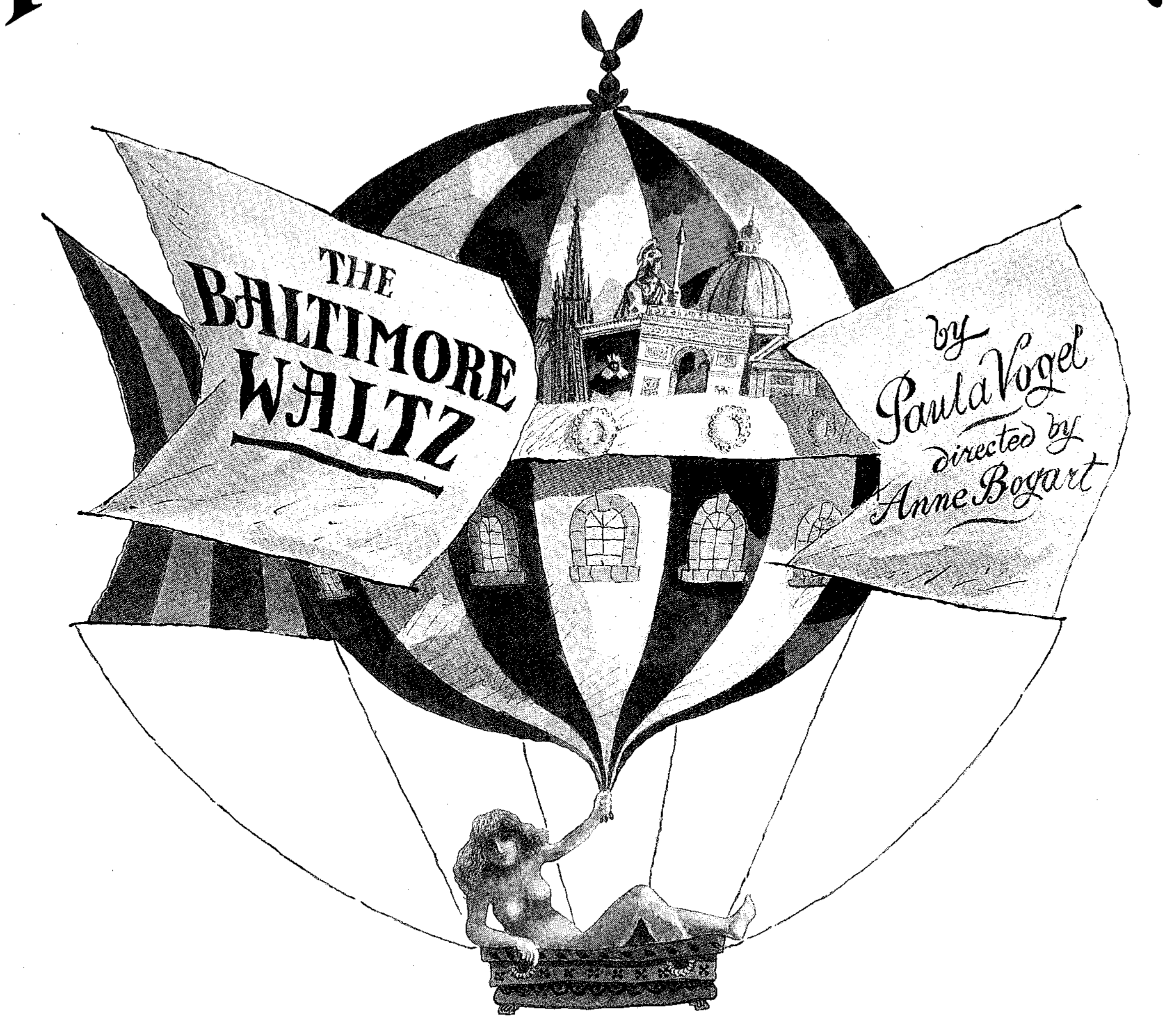
Another thing Gotti seems to share with all the old-timers is his belief in the Mafia verities: family, obedience, *omertà*. Pragmatist though Gotti may be, his vision of his world, like that of a former "Teflon president," reaches back to a time that no longer exists, perhaps never existed. In fact, his career has always seemed oddly out of step with other members of his generation. When many young comers in the Mob were infiltrating the unions or trafficking drugs, Gotti was out robbing the airport or making book. And while his closest associates were becoming independent contractors and striking deals with the government, Gotti was preaching respect.

The Mafia's bloody history belies its claims to loyalty and brotherhood. But Gotti seems to have been a magnet for betrayal. Throughout the seventies, Wilfred "Willie Boy" Johnson, Gotti's friend and fellow crew member, reportedly informed on his activities to the FBI and once fingered him for an arrest. Then, in Gotti's 1987 trial for racketeering, James Cardinali, a man whom Gotti once helped out with a job, surfaced to testify against him. And now the cruelest cut of all: Salvatore Gravano, the man Gotti allegedly promoted to power over the objections of just about everyone, has turned against him.

The view from Gotti's cell must be bleak these days. All around him, the bonds that built the Five Families are crumbling. Gravano, Leonetti, Chiodo—in another place, another time, the Gotti trial might be a reunion. And where, Gotti must be wondering, has everybody gone? Virtually every boss, underboss, and *consigliere* who reigned when Gotti came to power is now behind bars, dead, or in the government-witness program. Gotti himself has gone through four reputed top aides: Frank DiCicco, blown up in a car; Joseph "Piney" Armone, in jail for life; Frank Locascio, awaiting trial as Gotti's co-defendant; and Gravano. "The government didn't destroy the Mob," says Henry Hill. "But what it's done is it's taken the old-fashioned Mob out of the Mob."

What the new Mob will be like is impossible to predict. In the current deregulated environment, the cowboy types seem to be on the rise. But it's a good bet that the racketeers who survive will be more cautious, less flagrantly criminal, and less colorful. Instead of ten no-show jobs on the payroll, there will be five. It will be easier to get a table at the Ravenite on Wednesday evenings. The smart guys will turn down promotion or hide behind a front. But because in the Mob, as in politics, perception is power, they will probably have less stature, less clout. While it's clear the Mob will survive John Gotti's departure, it's doubtful that it could tolerate his return. ■

Fasten your seat belt.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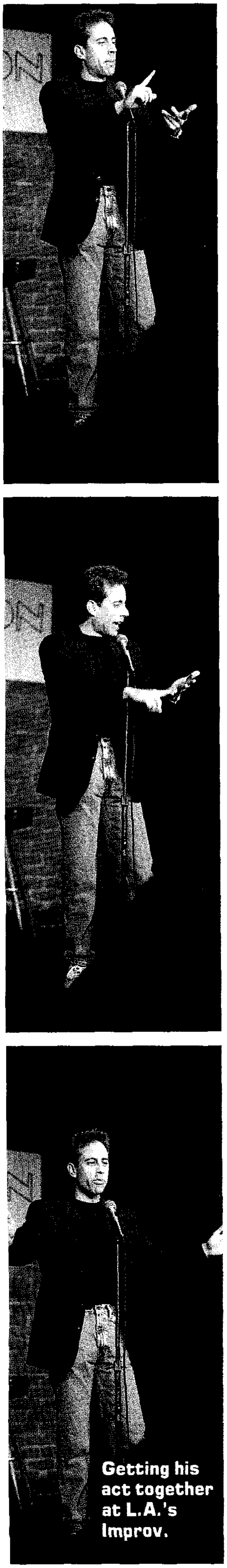


Getting his act together at L.A.'s Improv.

Kelvin Jones (3)

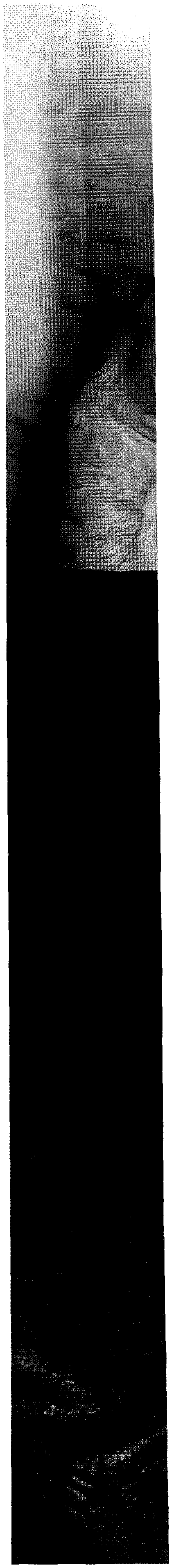
CITY SLICKER

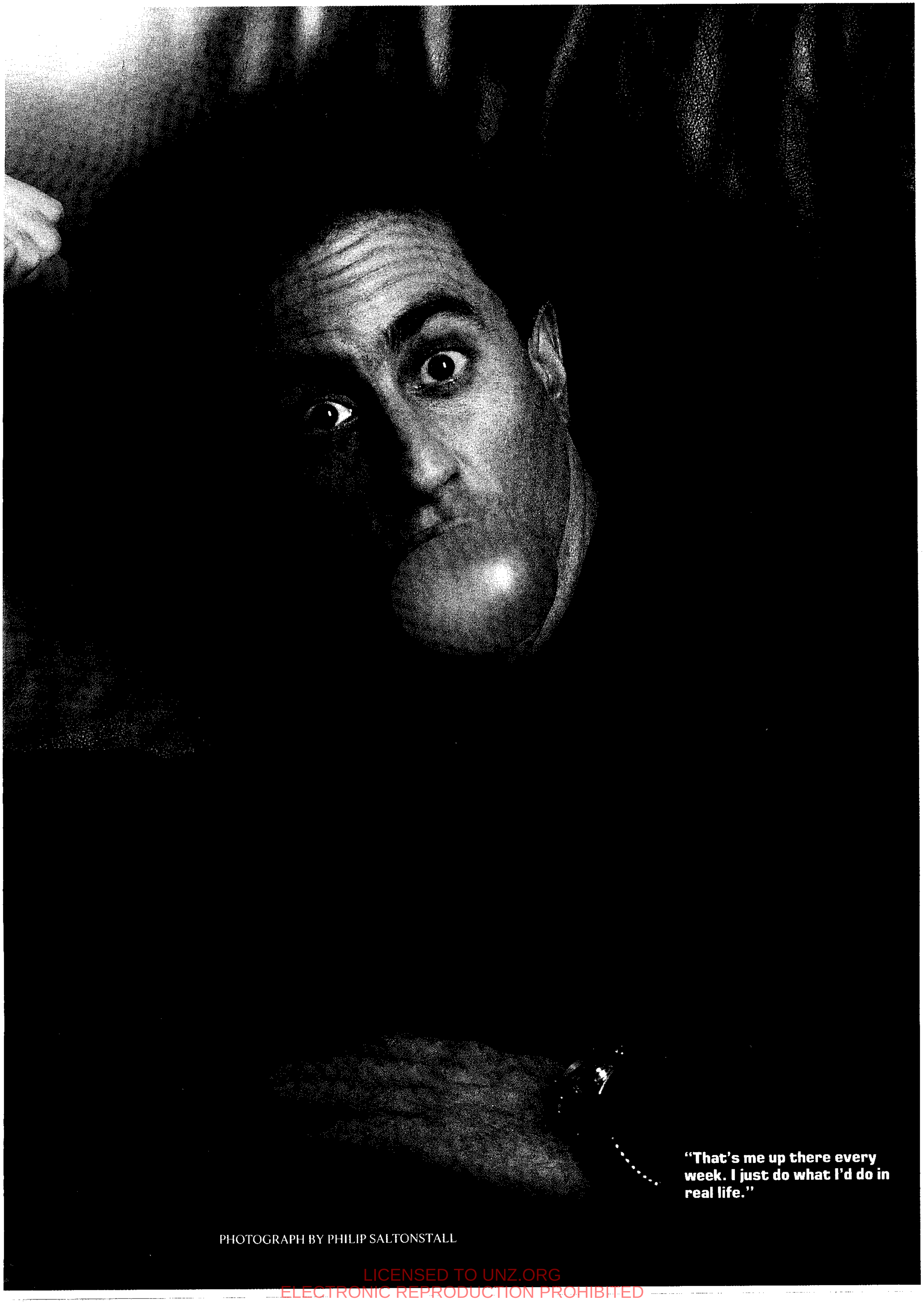
Jerry Seinfeld spins a New York state of mind into TV's funniest, smartest sitcom

IT'S 70 DEGREES ON A sunny December afternoon in Los Angeles, but just off Laurel Canyon Road, four pale, dark-haired friends are wearing winter coats and bouncing up and down inside a full-size replica of a New York City subway car. Their tongues move faster than the Lexington Avenue express, snapping out good-natured wisecracks as they prepare to go their separate ways and do battle with the city. There's Elaine, a bright-eyed, sarcastic beauty who's in publishing. She's heading downtown to a lesbian wedding. "I'm the best man," Elaine says.

Next to her sits an unemployed real-estate agent named George, who's shaped like a fire hydrant and always on the verge of apoplexy, and Kramer, a rubber-limbed eccentric whose Eraserhead hair curls toward the heavens. Kramer's off to traffic court with a dozen balled-up tickets; indignant, he reads the summonses out loud. "Speeding. No

By Chris Smith




"That's me up there every week. I just do what I'd do in real life."

PHOTOGRAPH BY PHILIP SALTONSTALL

registration. No plates. No brake lights. No rearview mirror."

George looks at one ticket. "*No doors?*"

"That one," Kramer deadpans, "I'm fighting."

Finally, there's Jerry, a fresh-faced, unmarried stand-up comedian. He sits ramrod straight; his white Nike Cross Trainers, pressed Levi's, and down jacket are immaculate, as if they've just come out of a vacuum-packed box. Jerry's transferring to the D train for Coney Island, where his stolen Buick has been recovered.

"I can't believe they found your car," George says.

"Not only that," Jerry replies, "it was Simonized and the front end was aligned."

George, fired from his previous job when he was caught having sex with the cleaning lady on a desk, is going to Wall Street for an interview. "C'mon," Jerry says with childish glee. "Come to Coney Island with me. Ride on the Cyclone. Hot dog at Nathan's on me."

"Who are you—*Satan*?" George yells. "I'm close to a job here—it's my second interview!"

"All right—*Biff,*" needles Jerry, comparing George to the loser son in *Death of a Salesman.* "Remember Willy Loman's advice—don't whistle on the elevator."

They may be faking the No. 5 train on a soundstage in Southern California, but the cast of *Seinfeld* is getting the cranky rhythms of New York just right. And back in Manhattan, the city's young, media-savvy crowd, the people who used to chatter about *thirtysomething* every Wednesday morning, have found a new television home: the intelligent, mundane New York adventures of Jerry Seinfeld and his three pals. Sure, Roseanne and Murphy are funny, but they live in some artificial TV never-neverland; the 25-to-35-year-old post-yuppie types who hang out at Ollie's noodle shop and order from the J. Crew catalogue identify with Jerry Seinfeld as they do with no other TV character. "Jerry's like me," says a 28-year-old Upper West Sider. "An independent, neurotic guy taking on the city with a sense of humor as his main weapon."

Most TV shows would try to conjure New York atmosphere by using zany dese-and-dose accents. *Seinfeld,* set in a gray prewar apartment on West 81st Street, has got the *attitude* down: Jerry and his pals obsess comically over the tiny annoyances and dramas of urban life, circa 1992—stuff like standing in bank lines or hassling with the dry cleaner. "In New York," Seinfeld says, "you can do nothing and it's very entertaining."

Seinfeld, says Seinfeld, is about "two idiots trying to figure out the world."

One of the most hilarious *Seinfeld* episodes had almost no plot: Jerry, Elaine, and George spent the whole show in the lobby of a Chinese restaurant, waiting for a table. *Seinfeld* doesn't feel like sitcom television; it feels more like a conversation with your funniest friends.

As well it should. Much of *Seinfeld's* dialogue grows out of conversations between Jerry Seinfeld and one of his best friends, Larry David. Where Seinfeld is a serene, clean-mouthed comic with an eye for detail, David is a high-strung, pessimistic cynic given to extremes of insecurity. "Before this show happened, Larry talked about how *M*A*S*H* was about the horror and chaos of war," remembers Elaine Pope, one of the show's six writers. "*Seinfeld,* Larry said, would be about the horror and chaos of being single in New York."

THE BLENDING OF SEINFELD'S AN David's sensibilities has produced the purest New Yor show in years. Critics rave: "I Margaret Mead had been a laugh riot, she might have bee Jerry Seinfeld," wrote Ton Shales of the Washington *Post.*

Advertisers drool: *Seinfeld's* core audience is the desirable 18-to-34-year-ol crowd. The show's ads sell faster than an NBC show's save *Cheers,* its highest-rate sitcom.

And NBC executives love *Seinfeld* They tried to boost its modest ratings b scheduling it in three different time slot last year. Frequently, though, *Seinfel* couldn't move beyond its cult followin and finished second to *Doogie Howser, M.D.,* or *Jake and the Fatman.* Near Seinfeld's office is a sheet of paper with th weekly rankings; next to the numbers is a column labeled EXCUSE: "Baseball playoffs." "Country music." "Doogie get laid."

Now NBC has moved *Seinfeld* to th choice 9 P.M. slot on Wednesdays, and it' counting on the show to help it capture the only weeknight not clearly dominated by one network. Jerry Seinfeld, though, has built a hugely successful career in the comedy clubs over the past fifteen years, and he says he doesn't care about becoming a TV star. "We figured we'd do six shows and that would be it," Seinfeld says. "We wanted to be a legend, the show they *should* have left on. People would say, 'Boy, did you guys get screwed.' "

So will a show that captures the nervous humor of a New York generation become a sitcom staple? "I don't know," he says. "It seems that every time we're about to pass *Jake,* the Fatman gets a little fatter and we can't squeeze by."

Jerry Seinfeld wasn't the funniest person in his high-school class in Massapequa ("It's an old Indian name that means 'by the mall' "), or even the funniest person at home—that was his father, Kalman, a sign-maker. Though Jerry decided that he wanted to be a comic when he was eight, watching the *Ed Sullivan Show,* it

Doing stand-up on the show.

With Julia Louis-Dreyfus.

wasn't immediately apparent that he'd made the right choice. Just after graduating from Queens College in 1976, he went to amateur night at Catch a Rising Star. And froze. The best he could do was blurt out his list of joke topics: "the beach . . . driving . . . your parents. . . ." The crowd laughed, apparently mistaking him for a minimalist.

Seinfeld eventually found a niche as a balsa–Woody Allen. He doesn't wax existential about death; he wonders if a funeral will be finished in time for him to make a baseball game. "Depends on how nice the person was," Seinfeld says. "But you've got to figure even Lee Harvey Oswald's took 45 minutes."

Jay Leno has been one of Seinfeld's best friends since he heard him at the Laugh Stop in Newport Beach, California, in 1977. "Here was a guy who made you listen because he used words so well," says the *Tonight Show* host. "Our kind of material, since we work clean, took a while to catch on. Jerry doesn't like to admit it, but his career has mirrored mine."

"I've beaten him by every conceivable measure," Seinfeld responds. "And it's sad, really, because Jay's older now, and there's no way for him to catch up."

BY 1989, SEINFELD WAS DOING 300 appearances a year. Then NBC's Brandon Tartikoff approached him about doing a special. Seinfeld sought out a stand-up buddy, Larry David, who'd written for *Saturday Night Live* and ABC's *Fridays*.

They went to the Westway Diner on Ninth Avenue to hash out ideas. "The No. 1 question when you're a stand-up comedian," Seinfeld said, "is, Where do you get your material?"

"That's what the show should be," David said. "How comedians come up with their material."

"They do this," Seinfeld said. "They hang around with their friends."

The NBC suits liked the premise so much they wanted *Seinfeld* as a series. Seinfeld and David structured the show to take advantage of Seinfeld's talent for conversational humor—and not stretch his meager abilities as an actor. Seinfeld would play himself, a 37-year-old stand-up comic whose emotional age is holding steady at 25, endearingly immature yet smart. You know the type: the kind of guy who pulls his turtleneck up over his nose, turns around, and says slyly, "Bazooka Joe." The kind of guy who says, "I could read the sports pages if my hair were on fire." The kind of guy who buys a really cool all-black stereo and two Porsches when he makes the big time. (Seinfeld had dreamed of owning a Porsche since he was a kid but hesitated when he finally had the money: "Porsches had that swinging-orthodontist image.")

Most of the time, TV Jerry would hang out in a Greek coffee shop or in his living room yapping with his buddies. Standing in for tall, brooding Larry David would be short, brooding George, played by Broadway veteran Jason Alexander, 32. "My relationship with George is the glue of the show," Seinfeld says. "Our conversation is basically the conversation between me and Larry. Two idiots trying to figure out the world."

George is a neurotic nerd who can't seem to hold on to a job or a girlfriend and is continually bluffing his way into trouble. Trying to impress a woman, George claims he hates the big brokerage houses. "They killed my father," he says righteously.

"They killed your father?" she says.

"Well, they hurt him bad," George says. Then, more quietly: "They hurt his feelings."

Michael Richards, an extraordinary physical comedian who gets laughs just careening through Seinfeld's apartment door, was cast as Kramer, the next-door neighbor. Richards, 42, seems to be channeling all of New York City's lunatic vibes through Kramer, making him equal parts spacey Tom Waits drifter and live-wire Andy Kaufman nut job. Kramer can be dense, but he's always opinionated. Once he mentions to Jerry the "statue of limitations."

"That's *statute,*" Jerry corrects. "Stat-*choot.*"

"No, you're wrong," Kramer replies belligerently.

"Okay, fine," Jerry says. "It's a *sculpture* of limitations."

In one of their smartest moves, Seinfeld and David cast Julia Louis-Dreyfus, formerly of *Saturday Night Live,* as Seinfeld's ex-girlfriend Elaine. "We needed some estrogen," Seinfeld says. "It was getting to be too much of a guy show."

The ebullient Louis-Dreyfus, 31, can get laughs acting sexy or contorting her Silly Putty face, plus she's made Elaine substantial, a woman to be taken seriously. In one episode, Elaine has to look after a monstrous dog that's been left in Jerry's care. When the dog's owner calls, Elaine is livid: "You better pick your dog up tonight or he's humped his last leg." And by making Elaine an ex-girlfriend, there's no will-they-or-won't-they-get-in-the-sack tension, further separating *Seinfeld* from the predictable *Who's the Boss*–type TV drivel.

Seinfeld and David, who write about 75 percent of the scripts, also came up with an unusual device to take advantage of Seinfeld's stand-up skills: At the beginning and end of every episode, Seinfeld appears onstage in a small comedy club, laying down one-liners related to the events of the show.

Most of *Seinfeld*'s humor lies in the cracks between the "action" of each episode. "Neil Simon—and I love Neil—writes jokes," says Jason Alexander, who appeared in *Broadway Bound.* "These guys don't write jokes. They write angst from a character point of view. It's more like people talking."

That realism is what draws hip New Yorkers to the show. "I hate television," says a 31-year-old teacher. "There's only two shows that I make sure I'm home in time to watch anymore—*The Simpsons* and *Seinfeld.*"

"Jerry Seinfeld is my ultimate date—pleasingly neurotic, funny, and nonthreat-

With Michael Richards.

With Jason Alexander.

ening," says a 28-year-old journalist who lives on the Upper West Side. "And he looks like a real New York guy. Not like Richard Lewis—only Hollywood guys have long hair. I feel like I *know* Jerry."

"THEY DO KNOW ME," JERRY SEINFELD says. "That's me up there every week. I just do what I'd do in real life." Right now, in real life, Seinfeld is sitting in Hugo's, a West Hollywood celebrity brunch hangout, eating hot cereal at a table next to Rosanna Arquette.

Real Jerry, like TV Jerry, is usually the picture of Zen calm. But daily meditation hasn't dulled all of real Jerry's good old New York irritability. At one point, when I ask him what he'd be doing if he'd failed at comedy, he snaps, "When you're honing your interviewing skills, you might want to remember that's *not* an original question."

Then I tell him about the Official Jerry Seinfeld Underwear Survey. Fans are so certain they know Jerry that they've developed dead-set opinions about his drawers, which have yet to make an appearance on the show. This gets his attention.

"No *way* would he wear boxer shorts," said a New York photographer who's a regular *Seinfeld* watcher. "He wears white B.V.D.'s that he gets in three-packs at Robbins."

"A briefs kind of guy. He likes to know where everything is," said another of Jerry's kids.

"Jerry's meticulous, and boxers are for sloppy guys," said a third fan. "The only way he wears boxers is if he thinks it affects his sperm count."

"A lot of people don't understand that *Seinfeld* is a dark show," says Larry David.

Seinfeld listens to this while weaving through the Hollywood Hills in his two-month-old, midnight-blue Porsche Carrera. He laughs so hard he almost runs a red light. Then he drops a bombshell: "I wear boxers." But wait!

"Did you ever hear those studies about testicular cancer?" Seinfeld asks. "For some reason, they've linked it to white, thin, college-educated, heterosexual males. The only conclusion they were able to draw was that this was the group of people that wears tight European underwear. I was wearing Hanes when I read this study. Briefs. From Robbins. So I changed." Gotcha!

TV Jerry is also not likely to share real Jerry's devotion to yoga. "That stuff would be too yin-yang, too New Age for TV Jerry," he says. Unlike the stereotypical New York comic, Seinfeld says, he's never been to a psychiatrist. He tries to solve problems by himself, using what he learned in a couple of Scientology courses he took after college. "I never did anything else in it or with it," he says. "But I learned a lot about ethics, relationships, self-discipline. I'm very big on self-reliance."

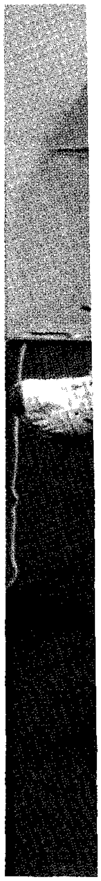
And he's a worshiper of order. Though friends are always dropping in unexpectedly at TV Jerry's apartment, Larry David winces at the thought of anyone's trying it in real life. When Michael Richards and Jason Alexander spot Seinfeld's freshly waxed Porsche in the studio parking lot, they can't resist grabbing a handful of leaves. "This will drive him crazy," Richards cackles, sprinkling the leaves on the roof of the car. "Not the *muddy* ones!" Alexander squeals. "He'll *kill* you!"

Seinfeld still owns a high-tech fifteenth-floor condominium on Central Park West; in West Hollywood, he owns a boxy split-level two-bedroom apartment decorated in antiseptic black and white. "It looks like a hospital for stereos," Leno says. "That Bauhaus crap." Downstairs, in Seinfeld's bedroom, eleven pairs of Nike Air Mowabs and Air Jordans are lined up with military precision; as soon as a pair develops one smudge, he donates it to the Salvation Army.

Seinfeld is something of a control freak, but systematizing every detail of his life allows him to devote more time to his craft. After thirteen hours on the set one Saturday, writing, rewriting, casting, and rehearsing an episode called "The Pez Dispenser," Seinfeld races down Melrose Avenue in the Porsche, scribbling joke ideas on a scrap of paper on the dashboard. He parks illegally outside the Improv, then sprints across the street, leaving the Porsche's emergency lights flashing, and bounds onto the stage, unscheduled, at 11 P.M. to test some stand-up material he's considering for the show.

It's Seinfeld's third workout at the Improv this week; if he's away from a comedy-club audience for long, he starts to get restless. Tonight, the crowd roars at the chance to see a big star for its $11, and Seinfeld's clearly happy to be back in his element. "Going for a complete physical next week," he says. "Looking forward to the urine sample. That's always a pleasure, isn't it? Handing it over, I always feel bad that it's warm. Should you let it cool? 'Jeez, I hate to do this to you, but. . . .' What is the urine-sample etiquette?"

Working overtime pays off: The new routine scores big. But Seinfeld's zeal about his career can crimp the rest of his life. Walking through the TV show's offices the next day, he gets a big hello from a pretty woman making copies. "Babes everywhere," he stage-whispers. A few paces later, though, in one of his rare reflective moments, he says he's not dating anyone regularly. "I've got a few side bets," he says. "You want to know what's really different between TV Jerry and regular Jerry? In the show, I play a very easygoing, likable, friendly guy. But in my real life, I'm quite dedicated in a very deep way to what I'm doing. It's not something I'm just kind of skating through. The thing with women, sometimes I think it bothers them that I have a passion greater than the one I have with them. I'm pretty brutal about my career."



For Seinfeld, work is a lot of fun, and it almost never ends. After they're done shooting each week, Seinfeld, David, and most of the other writers and cast members get a New York fix by heading down the street to Jerry's Famous Deli. They take a horseshoe-shaped booth under a row of Hebrew National salamis hanging from the ceiling and challenge one another to order the most childish meal. The hyper-healthy Seinfeld, who's partial to fruit and tofu hot dogs, has been known to consume a cheeseburger, chocolate shake, and fries just to win. Dinner stretches into hours, producing rounds of laughter—and more material for the show.

SEINFELD'S CLUB ACT CAN BE CLOYING, verging on Andy Rooney's didja-ever-wonder? territory. Larry David, a man so insecure he makes lists of things to talk about before calling a prospective date—things like "I drive very well in reverse"—darkens the TV show's mix with New York–style fatalism. Most of the great sitcoms have been the product of a personal vision—Norman Lear's, Roseanne Barr's, Matt Groening's—and David is *Seinfeld*'s edgy guru.

When I approach David, he shuffles backward across the *Seinfeld* set, like a man trying to avoid a subpoena. He's already broken four interview appointments. "I hate doing these," he says, scuttling out into the parking lot. "It's very painful. I cringe whenever I read what I've said. I despise who I am even more than I would normally." Finally he stands still—

Illustration by Andrea Selby.

With Larry David, who has made the show's unofficial motto "No hugging, no learning."

next to an idling truck whose engine drowns out most of his words.

The son of a men's-wear salesman, David, 44, grew up in Sheepshead Bay, giggling in synagogue and admiring Abbott and Costello. With the California sun glinting off his Ed Koch hairline, he's all worry lines and frowns. "George is the sickest part of me," David says. After years of frustration in the clubs, where his esoteric jokes bombed, isn't he having fun writing a hit comedy series? "Ah, no, I'm not having fun," he says in a weary tone familiar to anyone who's visited his New Yorker grandparents on a shuffleboard court in Fort Lauderdale. "Why would success be fun?" Then he smiles.

"A lot of people don't understand that *Seinfeld* is a dark show," he says. "If you examine the premises, terrible things happen to people. They lose jobs; somebody breaks up with a stroke victim; somebody's told they need a nose job. That's my sensibility." David has made the show's unofficial motto "No hugging, no learning."

"If Larry were a baseball player," Seinfeld says later, "he'd be Ty Cobb, coming in spikes high."

"Jerry would be Wade Boggs," David says. "Scientific, consistent, focused." The two friends double over in giggles. "For Larry and me, comedy's the focus here," Seinfeld says. "I mean, we're not doing Bergman."

"This show is probably the end of the line for me," David says. "I'll fail yet. It may not be this time, but certainly the next time."

TODAY, LARRY DAVID AND TOM Cherones, *Seinfeld's* director, are debating where to position a Pez dispenser for maximum laughs. It's the central prop in a prototypical *Seinfeld* plot: Lies, insecurity, and a tiny children's toy combine to set off a nuclear meltdown in poor George's love life.

But Jerry Seinfeld is standing off to the side by himself, fretting over a problem that's closer to his heart. He is considering dropping the stand-up routines that begin and end every show. "I know they're not as good," he says. "I've never created routines so fast. It's just not the way I do anything in life."

No matter that the news from the network today is positive—the show's appeal is broadening, with *Seinfeld* getting its highest ratings for the previous week not in New York but in St. Louis, and the Fatman beat *Seinfeld* by the slimmest of margins. That's great, but Seinfeld knows that however long this TV show lasts, he'll eventually be back on the road, the lone comedy ranger, in the spotlight by himself. In his independent New York soul, Seinfeld wouldn't have it any other way. "I just figured I was going to be a knock-around club comic," he says. "I remember reading some comedian in a book saying, 'You don't want to be 50 years old getting up on a Tuesday night in Milwaukee.' I thought, Yes, I do. That's exactly what I want to do."

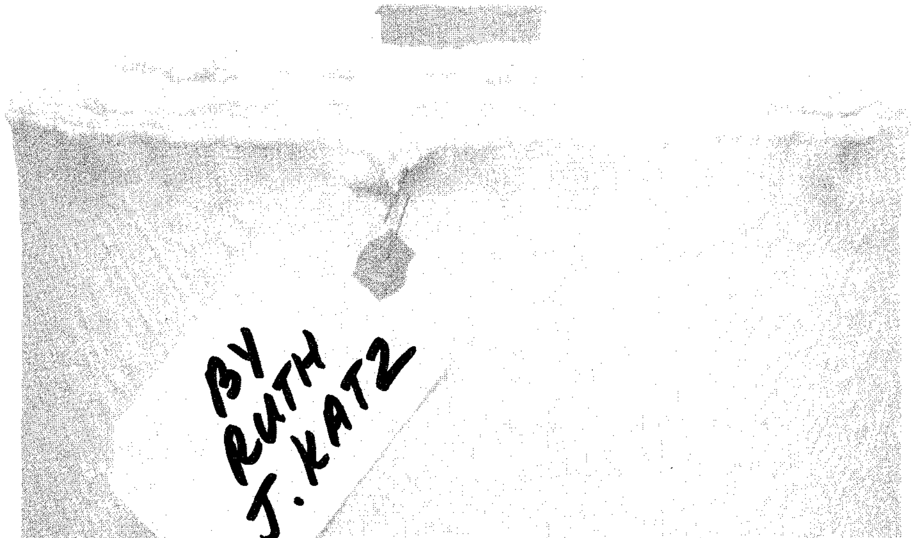
Seinfeld's managers are currently fielding movie offers; in a couple of years they see him playing Billy Crystal's roles. But during the show's Christmas recess, Seinfeld didn't audition for the big screen; he didn't even take a vacation. He did solo concerts in three different cities. Beyond the belly laughs that draw them in, that compulsiveness is what so many young New Yorkers can identify with: *Seinfeld* is about four people struggling on their own, and the star is a driven, self-absorbed 37-year-old single man. No wonder Jerry Seinfeld's hero isn't the patriarchal Bill Cosby but a cartoon character in blue-and-red tights who didn't have many close friends, either.

"When men are growing up, reading about Batman, Spiderman, Superman, these aren't fantasies, these are career options," Seinfeld says. "Superman is my role model. I have this very romantic image of the stand-up comic, the solitary challenge of being out there on your own, using whatever you have on you. Every man thinks of himself as a low-level superhero. And it came true for me. I got to do what I wanted to do in life. To me, that's being Superman."

And now a production assistant brings over a surprise addition to Seinfeld's comedy-superhero costume: a case of blinding-white Nike sneakers, size ten and a half, customized with stitching on the heels that reads AIR SEINFELD. The grin on Jerry Seinfeld's face says he's flying. ■

CITY SLICKER

Photograph by Kelvin Jones.



BY RUTH J. KATZ

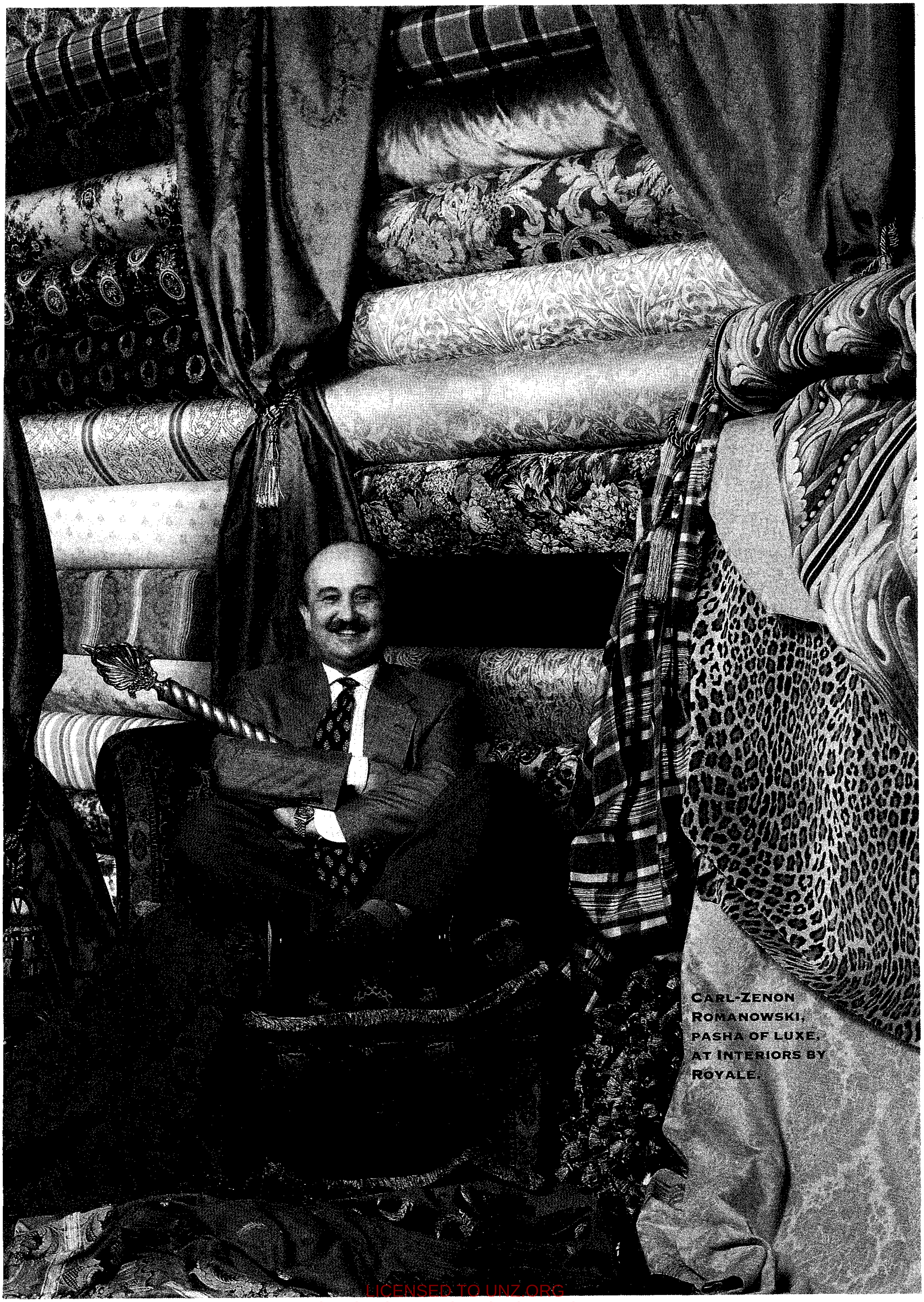
GETTING THE GOODS

These treasure houses offer opulent silk, damask, and tapestry fabric at far less than you'd pay in a design showroom

A DAINTY, WARP-DYED SILK-PRINT FABRIC FOR THE DINING-room draperies—at $675 a yard? Coordinating tieback tassels at $650 *each*? A luxe garnet silk damask for the living-room settee—at $315 a yard?

Trust me, I didn't go out of my way to find price tags like these; I merely crashed various to-the-trade-only showrooms, flipped through the wings (hinged panels) of display fabric, made notes randomly, and then deciphered the codes. You, too, can run into staggering prices if you set out to decorate with high-qual-

PHOTOGRAPHED BY TED HARDIN



CARL-ZENON ROMANOWSKI, PASHA OF LUXE, AT INTERIORS BY ROYALE.

At Richards Interior Design—a charming and cozy shop—you'll find outstanding fabrics at as much as 40 percent off list.

ity fabrics—unless you know how to cut out the middleman.

But how can you do that? Almost all the better fabrics are exhibited in showrooms accessible only to professionals, such as the Decoration and Design (D and D) Building, 979 Third Avenue, at 58th Street. This is Mecca for the design trade, but there are many other showrooms nearby where the pros hang out.

Why would you want to shop in these showrooms? Because they offer extremely pleasant surroundings; exclusivity of goods; lots of service; a rainbow of colorways and continuity of stock; prompt shipping from extensive warehouses; neat little pinked-edge, well-labeled swatches and memo samples (large pieces you can test on your piano bench or club chair).

And why pay a decorator? Aside from skill, ideas, taste, acumen, secret sources, and so on, this work requires more trapsing and carting (and shopping bags) than any other job except prop styling.

In the high-end establishments, the price of fabric is generally shown in one of two ways. There may be a tag with the New York list price, which may be lower than what the fabric will sell for outside the city (prices depend on how many middlemen there are). Or the cloth may be tagged with several numbers that represent the cost to the decorator. If those numbers are incomprehensible to you, never mind: You can break the code.

It's called the five/ten code because you subtract the numbers five and ten from the coded price. Say the cotton you like is tagged with the figure 29/10 (29 represents dollars; 10 represents cents). To find out the net price—what the decorator will pay—subtract 5 from 29; you get 24. Then subtract 10 from 10; you get zero. The price to the decorator, then, is $24. He or she usually adds on half of this figure ($12) to produce the New York list price—$36.

But that's not necessarily what *you* will pay. Your decorator may choose to give you a discount (say, 10 or 20 percent) from list. Or you may be working with a designer who bills you "cost plus 20"—20 being the percentage above the decorator's cost. (Cost plus 20 and list minus 20 yield the same figure.) Note, however, that many decorators not only charge the full list but *add* a charge—say, another 20 percent—for service, handling, etc.

THERE ARE FAR, FAR better deals to be had if you shop with discounters. How do these magicians get their hands on "restricted" fabrics? Sometimes an expensive fabric is made up specially for a customer who wants only, say, 40 yards, so the rest of the bolt (most bolts—referred to as pieces—hold 50 or 75 yards) must be disposed of. Also, styles and colors go out of fashion, goods are discontinued, fabric is printed off-register, or the color doesn't match the showroom sample, so discounters snap it up. Some shop owners go right to the mills themselves, working out arrangements to buy up overproduction. Others go to Europe to shop directly at the source.

Some discount shops are just as handsome and comfortable as any D and D Building showroom; others are bare-bones, no-frills operations. A few stores have helpful decorators, licensed by the American Society of Interior Designers (A.S.I.D.), on their staffs; in others, you will be on your own, rummaging throug dusty bolts. Stocks change quickly, so g often, and follow these tips:

☐ Measure and make drawings of you furniture and your rooms. Take along pain chips and swatches of the other fabrics i the room you're furnishing; it's impossibl to carry a color around in your head.

☐ Label every cutting you take with th price, style number, store from which i came, and how many yards are left in stock.

☐ Don't overlook short ends (large remnants—there may be ten yards left on bolt); they're ideal for many small item like footstools and piano benches.

☐ Imperfections of seconds (irregulars can be camouflaged in shirring or draping.

☐ Many stores will order "decorator" goods and split their discount with you, s take a swatch of the designer fabric you'r hunting for; they'll track it down.

You won't get memo samples at thes places, although most would be happy t order one for you; if you can't wait, bu half a yard. You can hondle a bit; the greater the quantity you're buying, the greate your leverage. Expect to pay more for good that must be ordered specially for you.

I have confined this article to discounters in Manhattan, although there are some fine discounters in Westchester, New Jersey, Long Island, and Connecticut.

Most shops accept checks and even credit cards. Expect to pay the UPS or freight charges. Almost no one accepts returns. The prices quoted are per yard.

CARL-ZENON ROMANOWSKI, owner of **Interiors by Royale** (289 Grand Street; 431-0170; open Monday through Friday 9 A.M. to 5:30 P.M., Sundays 10 A.M. to 5 P.M.), clearly loves fabrics. He studied interior design at F.I.T., goes to the big textile shows in Europe twice a year to buy fabric, and works as a consultant to a few mills. Because he is a direct importer of goods from Italy, England, France, and Spain, you'll see interesting yardage here that you may not find elsewhere. And expect savings: Romanowski buys many fabrics from the mills that the fancy uptown converters use and marks them down significantly.

Like many other Lower East Side vendors, he keeps piles of jobbers' sample books and will order from uptown showrooms, offering a discount off the New York list. His cotton prints—all very cur-

RICHARD HARARY IN HIS SHOP, RICHARDS INTERIOR DESIGN.

AT SILK SURPLUS, THE BRIGHT, ENTICING FABRICS ARE ALL ARRANGED BY COLOR.

rent, fresh, and enticing—were between $12 and $25. There was a large group of Spanish cottons ($24)—rich, 24-screen prints. (These prints are inked through screens 24 times, with 24 colors; most of the screened prints produced or manufactured in America are inked through 12 to 15 screens at most.) Italian damasks and tapestries go from $25 to $55 (domestics are less), which probably represents a discount of at least 50 percent off the cost of the same—or very similar—fabric in design showrooms. I also saw some lush Italian tapestries for around $50 and some very nice English linens for $25 to $30.

What a charming and cozy shop **Richards Interior Design** is (1325 Madison Avenue, near 93rd Street; 831-9000; open daily; hours vary). If you're used to the opulence of a D and D Building showroom, you'll feel right at home here. There are many samples of made-up draperies, cushions, upholstered furniture, and the like. It's all quite tempting and fresh-looking. Richard Harary started his business downtown ten years ago and still has a no-frills storefront at 317 Grand Street (look for the big sign that reads DECORATIVE FABRICS AND WORKROOM OUTLET; 966-3606) that sells excellent discounted fabrics. He opened the little uptown shop seven years ago; it services many neighborhood families that could certainly afford to spend more. He has cultivated a few mill resources that supply goods to some D and D vendors, so you'll find outstanding fabrics—sometimes identical to those sold in showrooms—at up to 40 percent off list.

Harary, like his downtown competitors, will special-order showroom goods and provide a discount. But he has so much beautiful stock on hand that you may not need to have him track anything down for you. Cottons generally range from $14 to $26; tapestries, damasks, and other luxury upholstery goods, from $23.40 to $50.

The **Silk Surplus** shop at 235 East 58th Street (753-6511; open Monday through Saturday 10 A.M. to 5:30 P.M.) is the flagship store of a 30-year-old business that functions as the repository for the closeouts of its parent company, Scalamandré. The store stocks its own exclusive imported Baranzelli line. This narrow emporium is also a pleasure to shop in, full of bright, enticing fabrics. Have your decorator shop here (decorators get an additional 15 percent off marked prices). There is nothing here you'd honestly refer to as cheap, but there are some truly excellent values. Important to note, also, are the shop's sales in June and October.

The best buys I saw were in the high-end goods. There were some some elegant damasks and tapestries (low $30s to $60) and a superb silk ottoman for $89.50 (originally $180), which was a Scalamandré closeout. A group of antique silk-blend taffetas was $12 (originally $24). Most cotton prints range from $12 to $32.50. (It pays to comparison-shop: One fabric that cost $17 here was only $12.95 at Richards and at Beckenstein's; another—an open-stock, non-Scalamandré item—was $24 here and only $14 at Rubin & Green.) The wovens (tapestries, matelassés, liseres, and so on) start as low as $19 and can go up to $89. There are four other Silk Surplus outlets (call the flagship store for the addresses), as well as a Silk Surplus Annex a few doors away (223 East 58th Street; 759-1294), which until recently had scant and somewhat dreary offerings. In September the annex was redone, and now it's a treasure trove of upholstery fabrics—not too many tapestries (teens to $49.50) but many wovens, damasks, and matelassés from $16 to $69. All items (in both shops) with blue tags are Boris Kroll closeouts. Cottons were a little boring, but the rest of the fabric was great, at good prices.

When I suggested that one of my *New York* Magazine colleagues go to **Beckenstein Home Fabrics, Inc.** (130 Orchard Street; 475-4887; open Sunday through Friday 9 A.M. to 5:30 P.M.)—a typical Lower East Side, family-run emporium, founded in 1918—he said, "You mean the *legendary* Beckenstein's?"

In the next several weeks, the sales space will triple to 11,000 square feet. At present, despite ongoing renovations, it's a well-lit and easy-to-shop store with thousands of bolts of fabrics well organized and displayed.

Beckenstein's provides a discount (up to 50 percent) on most of the major decorative, high-end showroom fabrics and is just starting to carry some direct imports from China: Gorgeous silks that could be as

The legendary Beckenstein's is just starting to carry some gorgeous silks from China ($200 elsewhere) for $65 a yard.

much as $200 elsewhere will be $65 here. Among the cotton prints, which range from $12.95 to $21.95, I saw lovely rich paisleys from a popular source for $16.95. A sumptuous Regency stripe in polyester (a knockoff of a $120 cotton-rayon one) was $38. There is cotton velvet in at least 70 colors at $17.95, canvas in almost 100 colors ($10.95 to $12.95), hundreds of tapestries averaging $25, and plenty of the popular cotton ticking ($12.95) and trendish tartans from Waverly ($16.95).

Inter Coastal Textile Corporation (480 Broadway, near Broome Street; 925-9235; open Monday through Thursday 9:15 A.M. to 6 P.M., Fridays to 5 P.M.) is a big store, stocked primarily with closeouts and discontinued fabrics, although there is some running stock. Just about all the goods are first-quality, although there are some seconds. While I was there, a woman bought a short end of a very beautiful Regency stripe; when the clerk spotted a flaw, she marked the whole piece (several yards) $10. Not bad. There are thousands of cotton prints (from $3 to $5), but they looked terribly dated and drab to me. Yet there's a decent supply of staples and less-exotic fabrics. I saw a 60-foot expanse of shelf crammed with velvets of every variety, priced from $5 to $15. Also on view were some brocades at $3 to $5, novelty Haitian cottons at $5 to $7.50, and antique satins for $2 to $3. About half his business, says owner Harvey Schechter, is wholesale to many stores outside America. If you don't expect too much here, you may end up a very happy customer.

HARRY ZARIN FABRIC WAREHOUSE IS A CORNUCOPIA OF CLOTH.

LIKE MANY OTHER LOWer East Side shops, **Martin Albert Interiors, Inc.** (288 Grand Street; 226-4047; open Sunday through Friday 9:30 A.M. to 5 P.M.), carries fabric from the likes of Scalamandré, Brunschwig & Fils, Kravet, and Schumacher, to name just a few. The shop is plain and uninviting, but the owners provide a unique service—they'll come to you. Co-owner Albert Harary, an A.S.I.D. decorator, will consult with you on the phone, then bring you samples, at no charge. Staffers will try to find a particular fabric, selling it at 20 percent off the New York list. The shop sold a hotel in Martinique 1,500 yards of a floral cotton print for $8.50 a yard (listed at $36 by a well-known uptown jobber). There was a comely cotton-and-rayon Italian lisere for $18 ($35 uptown), a Robert Allen paisley for $18 ($36 list), and some standard velvets from a popular uptown showroom for $26 (list $60).

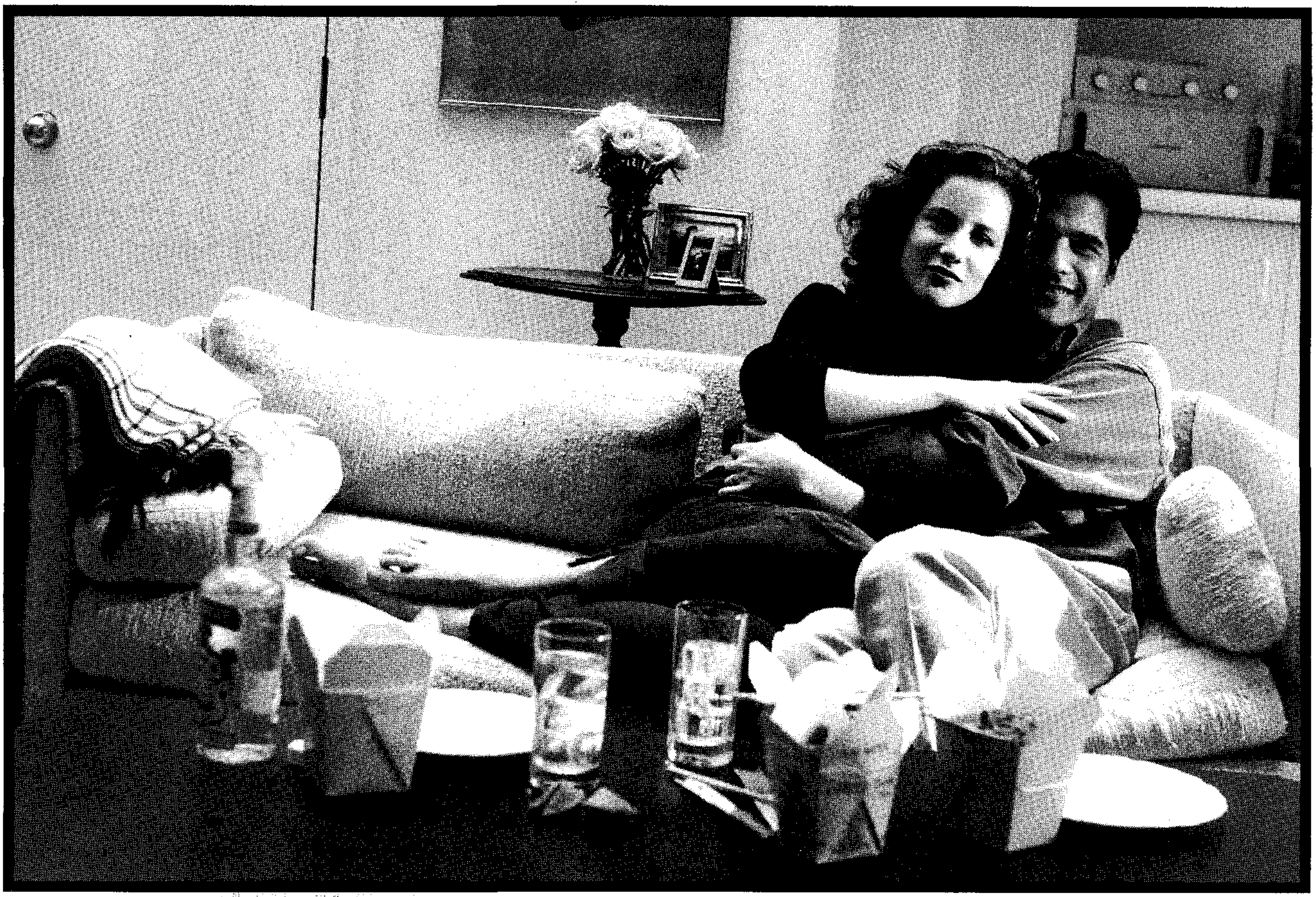
Rubin & Green, Inc. (290 Grand Street; 226-5015; open Sunday through Friday 9 A.M. to 5:30 P.M.) will unearth specific decorator fabrics and generally split its discount with the customer. But much better buys are available on non-special-order products. For example, I saw a Kravet cotton paisley (list, $55) selling for $27.50, and all Ralph Lauren fabrics are discounted. Most Waverly cotton fabrics in stock are about $12. The large selection of tapestries and brocades—the shop's strongest category—start at $20 and soar to $150. Almost everything is current, running stock, and there are no seconds. Any discontinued goods are on the second floor, where, partner Marc Isaac says, "prices are negotiable." For example, an eggplant-color mohair velvet was $25 upstairs, and a Scalamandré damask was $30.

The **Harry Zarin Fabric Warehouse** (72 Allen Street, second floor; 226-3492; open daily 9 A.M. to 5:30 P.M.) is a 14,000-square-foot cornucopia of cloth—tens of thousands of bolts of decorative upholstery, home-furnishing fabrics, and sheers for draperies. You'll really have to root around, and parts of the floor are not very well lit, but it could be worth it. This shop has furnished goods to clients around the world and is a supplier to professional costumers, set designers, and embassies. There are few closeouts, so just about every fabric you see will have running stock. Most cotton prints are very inexpensive—between $6 and $8—although none looked really zippy or current to me. The upholstery collections are vast, and there are thousands of tapestries, priced at about $25 (half or one third their price in to-the-trade showrooms).

Harry Zarin Company (292 Grand Street; 925-6112; open Sunday through Friday 9 A.M. to 5:30 P.M.), though smaller and less of a treasure house of fabrics, provides much more service and is more showroomlike, so go there first if you want to view jobbers' sample books or have a resident like Herbert J. Koppel (an A.S.I.D. decorator who has been at the shop for twenty-odd years) offer advice and ferret out specific goods for you.

THERE ARE OTHER ways to find a bargain. Many to-the-trade showrooms hold clearances, open to the public, during which they unload all kinds of lovely fabric, often at absurd prices. Ask your decorator friends, and check newspapers, to learn of these sales. And even if you are going to shop retail, don't let your decorator overlook a back room or discontinued section at any uptown showroom. New York City interior designer Barbara Karpf suggests that in these back rooms you may find "timeless and wonderful goods" without the hassles associated with bargain hunting. ■

HOME IS WHERE YOU FIND IT.



Our 3rd day anniversary in the place we love the most...home (photo taken by Chinese food delivery guy)

Isn't it funny how so many of the places we find Smirnoff, feel like home.

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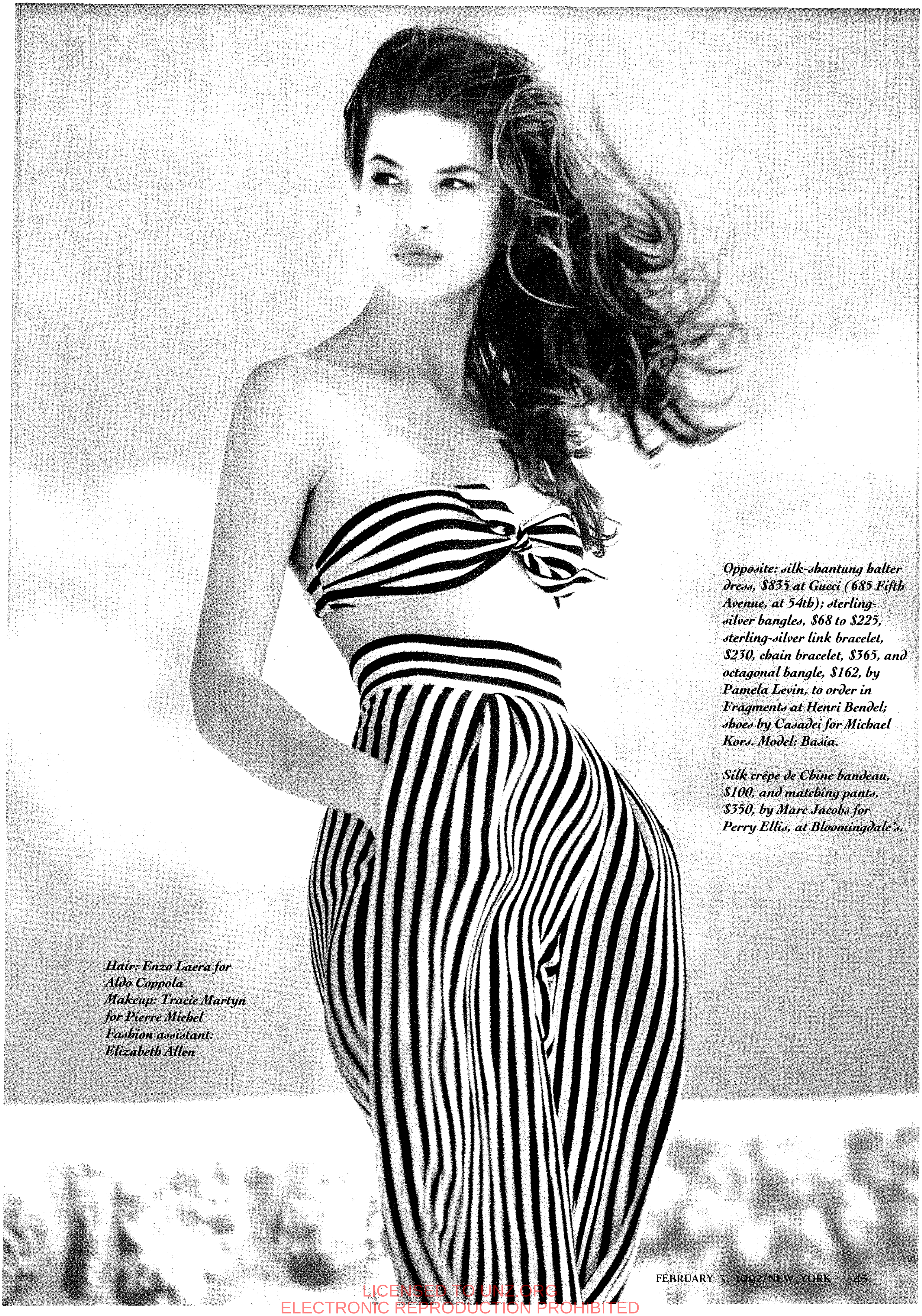
WARMING TREND

If you're planning a quick getaway from winter, why not make it nice and easy: Pair a skirt with a romper, slip into a slip dress—all classically striped in navy and white—then add a bracelet and a dab of lipstick. . . . Bet you're feeling warmer already.

By Martha Baker

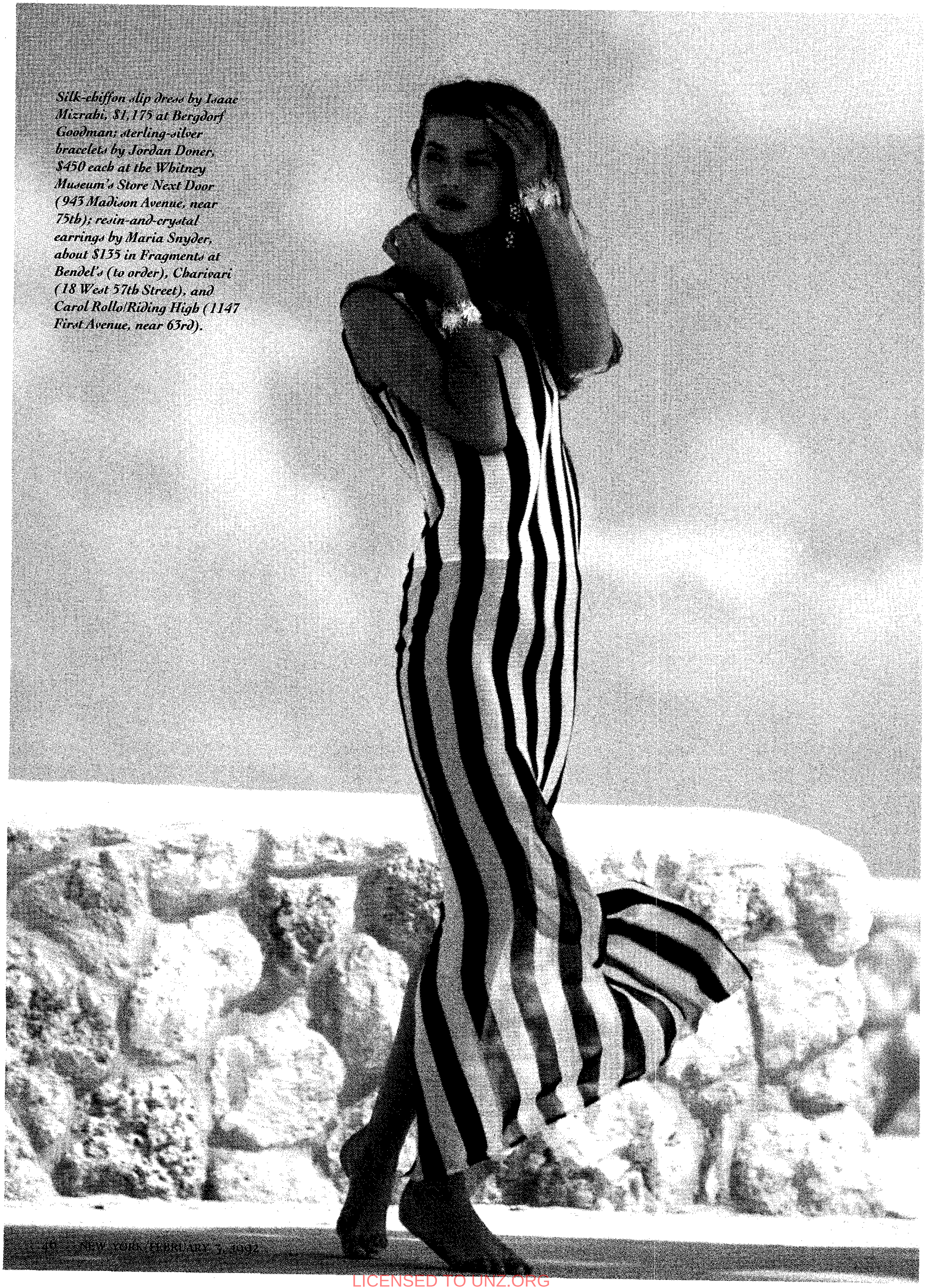
Photographed by Chuck Baker



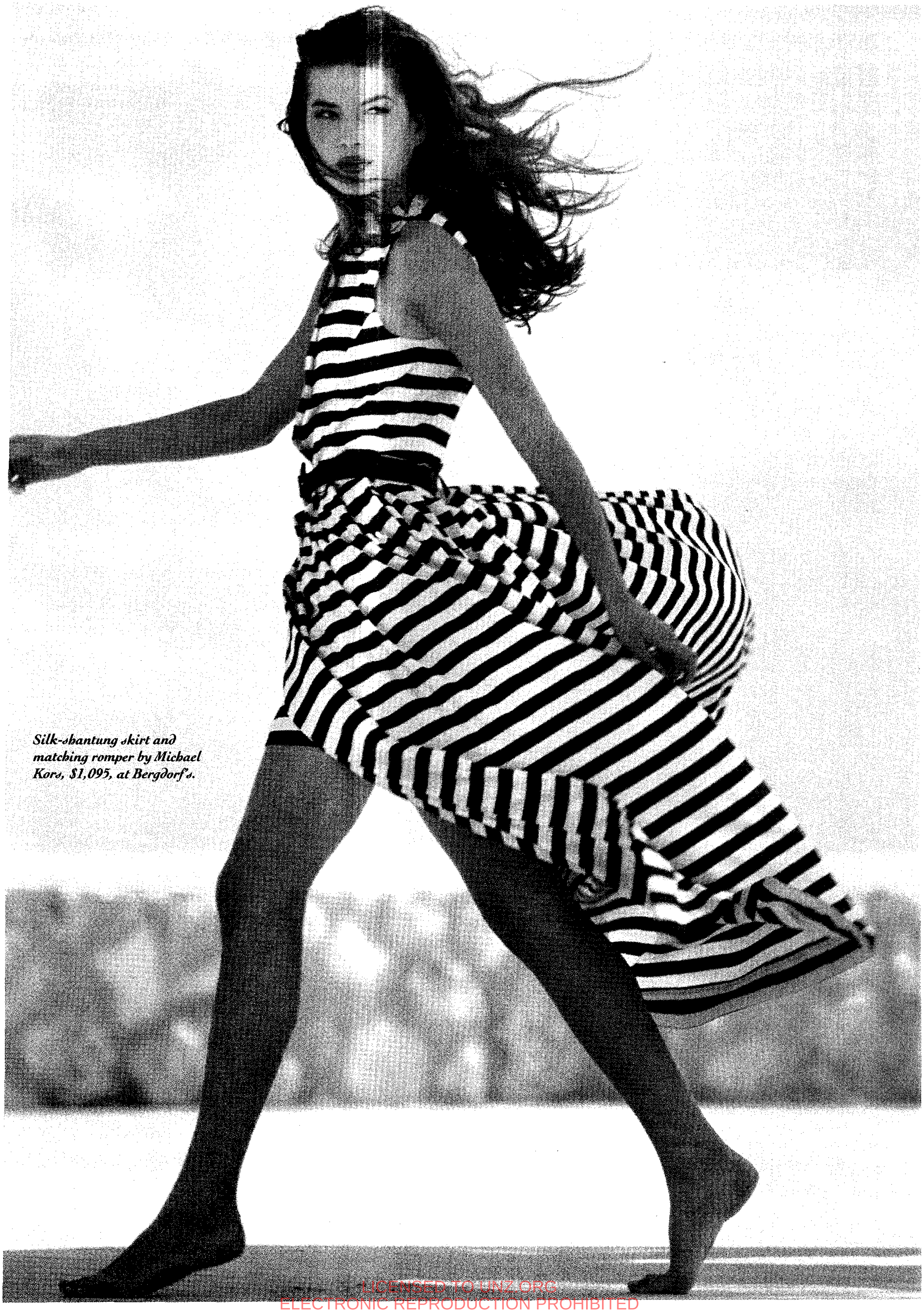
Opposite: silk-shantung halter dress, $835 at Gucci (685 Fifth Avenue, at 54th); sterling-silver bangles, $68 to $225, sterling-silver link bracelet, $230, chain bracelet, $365, and octagonal bangle, $162, by Pamela Levin, to order in Fragments at Henri Bendel; shoes by Casadei for Michael Kors. Model: Basia.

Silk crêpe de Chine bandeau, $100, and matching pants, $350, by Marc Jacobs for Perry Ellis, at Bloomingdale's.

Hair: Enzo Laera for Aldo Coppola
Makeup: Tracie Martyn for Pierre Michel
Fashion assistant: Elizabeth Allen



Silk-chiffon slip dress by Isaac Mizrahi, $1,175 at Bergdorf Goodman; sterling-silver bracelets by Jordan Doner, $450 each at the Whitney Museum's Store Next Door (943 Madison Avenue, near 75th); resin-and-crystal earrings by Maria Snyder, about $135 in Fragments at Bendel's (to order), Charivari (18 West 57th Street), and Carol Rollo/Riding High (1147 First Avenue, near 63rd).

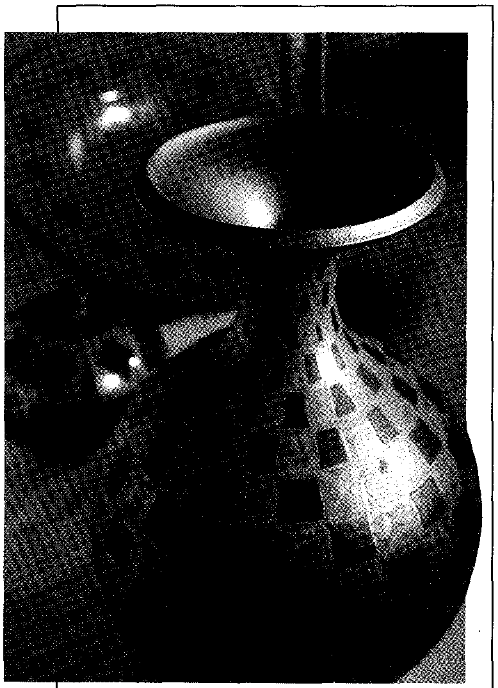


Silk-shantung skirt and matching romper by Michael Kors, $1,095, at Bergdorf's.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



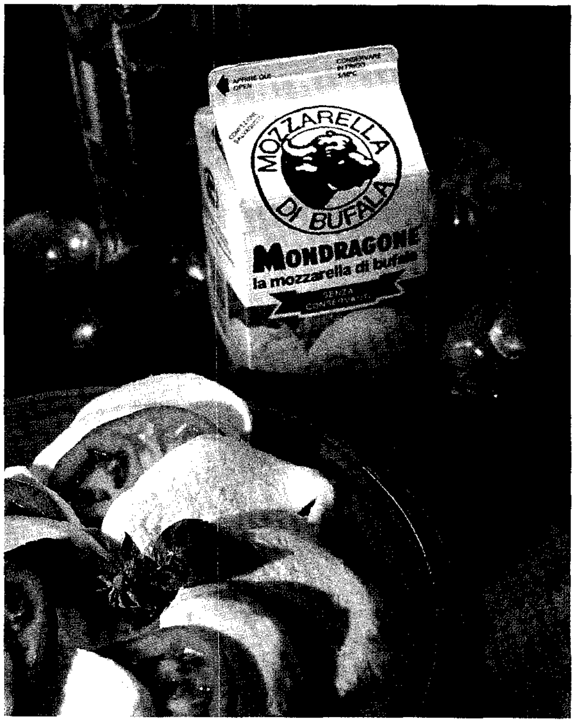
Clay Eminence

It was her exposure to the rarest and finest ancient pottery (as assistant to the late Arthur Sackler) that led Susan Gilgore, now owner of a tiny art-pottery shop, to admire Michelangelo Marchi's works. Marchi is an Italian ceramist who traveled throughout the Orient, became fascinated with Islamic ceramics, and began experimenting with ancient techniques and decorations. The result? These dazzling pieces, which combine antique geometric patterns, rich luster glazes, and classic shapes. (From $125 for a small box to $600 for a plate to $1,200 for a large vase.)
VISSI D'ARTE/*20 West 20th Street/Suite 300/675-7264*

Dreams Like Old Times

Fabrics like these were once used for children's curtains, pajamas, and blanket covers. But when Barbara Collier and Annie Saposnick of Panache discovered a cache of these cottons dating from the twenties through the sixties, they turned them into pillows. In this new guise, the fabrics are still enchanting in a youngster's room—or *any* room of the house (from $65 to $95).
PANACHE/*525 Hudson Street, near 10th Street/242-5115*

Melt Forum



After Jeff Silver of Borrelli Trading Corporation tasted the exquisite Mondragone bufala mozzarella from Italy, he got the idea of packing a ten-ounce portion in a pint-size milk carton. The mozzarella ($6.99) has a fourteen-day refrigerated shelf life. Mondragone is a fine cheese to use on eggplant parmigiana, pizza, veal scaloppine, open-face sandwiches, and other foods requiring a melt. What's more, Mondragone won't toughen when it's cooled down. It's also good thinly sliced on a baguette with prosciutto and basil. Just be sure that some sleepy morning you don't reach for the wrong container. **—Barbara Costikyan**
DI PALO DAIRY/*206 Grand Street, at Mott Street/226-1033*
GRACE'S MARKETPLACE/*1237 Third Avenue, at 71st Street/737-0600*
ZABAR'S/*2245 Broadway, near 80th Street/787-2000*

Photographs: left, Mary Ellen Bartley; top, Mark Weiss; bottom, Ellen Silverman; plate courtesy of Ad Hoc Softwares.

Best Bids/Andrew Decker

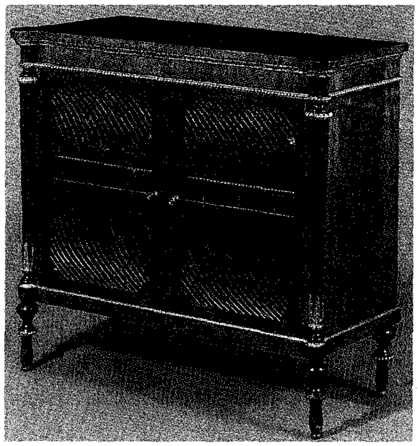
THE PRICES ARE RIGHT

"...When the market peaked for paintings done after 1870, collectors looked to old masters, antiquities, and photographs..."

ONE RESULT OF THE EIGHTIES ART-PRICE boom was the broadening of markets. When prices got too high for paintings done after 1870, collectors were forced to look to old masters, antiquities, and photographs. The changes occurred internationally as well. The market for nineteenth-century paintings—Venetian scenes and Orientalist works, in particular—had long been supported by European buyers, but American and then Japanese purchasers began showing an interest.

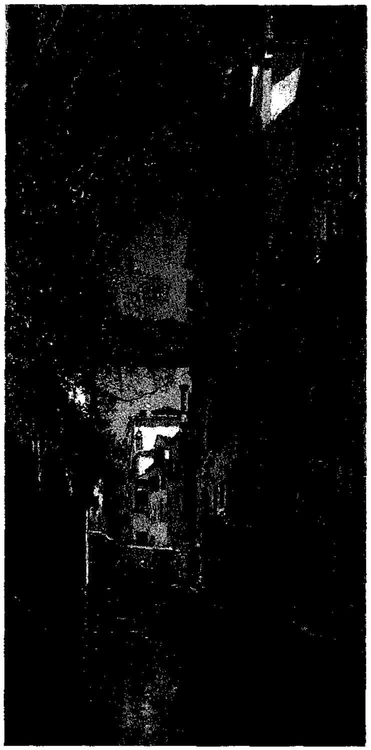
The boom was over by October 1990, when 56 percent of the paintings at Sotheby's and 47 percent at Christie's did not sell. "It all came crashing down," says Polly Sartori of Christie's. "A number of major players who had been responsible for the boom in '89 and '90 just dropped out."

The staffs at both houses have since adjusted to the new market. The percentage of unsold paintings is falling, and so are prices.


Regency-style cabinet at Doyle.

Reflecting the changing marketplace, the February sales at Christie's East on the eighteenth, Christie's on the nineteenth, and Sotheby's on the twentieth don't include any of the million-dollar-plus pictures that routinely came up for sale in the late eighties. At Christie's East, Narcisse Virgile Diaz de la Peña's *Figures Resting in a Wooded Clearing* (lot 109, $5,000 to $7,000) is a small oil by a mid-level artist. Two of the figures in the foreground are well done, and de la Peña handles the foliage and trees with nice, fluid brushstrokes. Georges Michel's *A Stormy Landscape* (lot 113, $6,000 to $8,000) is a bit flat and murky, but it's interesting to see his work.

Christie's is offering three characteristically bright and very pretty Venetian canal scenes by Martín Rico y Ortega (lots 109 to 111, from $40,000 to $80,000) and his *Figures Along a Riverbank* (lot 112, $18,000 to $25,000). Rico was a great assimilator with superb technique. Spanish by birth, he later lived and studied in Paris, where his works, such as *Figures Along a Riverbank,* took on the feel of the Barbizon school. Also at Christie's is *Retour des Champs,* by William Adolphe Bouguereau (lot 63, $100,000 to $150,000). It's one of the artist's quintessential works: a girl with a complexion pure as the driven snow and an expression that isn't.


Martín Rico y Ortega at Christie's.

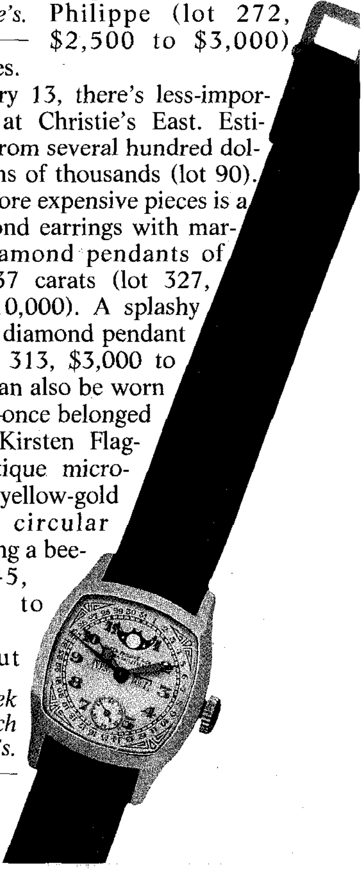
Sotheby's is offering an early Bouguereau called *Enfants Endormis* (lot 62, $70,000 to $90,000)—two infants asleep on a bed—and James Jacques Joseph Tissot's *Un Déjeuner* (lot 71, $450,000 to $550,000). Featuring a soldier and a prostitute at an outdoor café, it's a highly detailed work and one that shows off many of Tissot's talents.

The market for watches also surged in the eighties, largely because the Japanese and Americans started competing with the Europeans. But the field is still new, and prices fluctuate wildly. "You're dealing with a market that is ten years old," says Daryn Schnipper, of Sotheby's. "People weren't sure what was rare and what wasn't rare. The oldest book on wristwatches is from 1983."

In its February 11 auction, Sotheby's has a 1928 Patek Philippe calendar wristwatch—with the moon phases at twelve o'clock (lot 449, $300,000 to $350,000). It's a very rare piece and still has the original band and crown. "It probably could have brought close to a million" at the peak of the market, in 1989–1990, says Schnipper. "It still could do well, but it's hard to put an estimate on a thing this unique."

The low end of the watch market has softened, Schnipper says, but the more modestly valued watches, which lack stopwatch and moon-phase functions, are often quite elegant and can be worn as everyday jewelry. Sotheby's is offering a classic Vacheron & Constantin (lot 273, $2,000 to $2,500) with a two-toned face, and a simple, clean Patek Philippe (lot 272, $2,500 to $3,000) from the fifties.

On February 13, there's less-important jewelry at Christie's East. Estimates range from several hundred dollars to the tens of thousands (lot 90). Among the more expensive pieces is a pair of diamond earrings with marquise-cut diamond pendants of 1.28 and 1.37 carats (lot 327, $8,000 to $10,000). A splashy *Belle Époque* diamond pendant necklace (lot 313, $3,000 to $4,000)—it can also be worn as a brooch—once belonged to the diva Kirsten Flagstad. An antique micromosaic and yellow-gold brooch—a circular plaque showing a beetle (lot 145, $1,200 to $1,500)—is beautiful but


A Patek Philippe watch at Sotheby's.

Photographs: left, William Doyle Galleries; top right, courtesy of Christie's; bottom right, courtesy of © Sotheby's.

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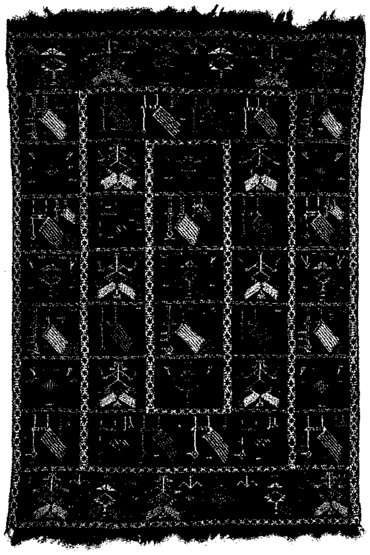
missing some of its mosaic chips.

The William Doyle auction on February 5 has English furnishings. The Regency-style rosewood wire-door cabinet ($800 to $1,200) was probably made in the thirties or forties and is a good reproduction. There's also a handsome three-section walnut dining-room table ($2,000 to $4,000) and a set of Queen Anne–style walnut chairs ($2,000 to $4,000).



From Christie's rug sale.

Among the paintings at Doyle's are a pretty E. Vitali, *A Watering Stream* (lot 87, $1,500 to $2,000), and an anonymous twentieth-century American school painting, *Farmer's Bounty* (lot 1, $500 to $700).

The Swann Galleries' "Art & Architecture" sale of books and other related materials is on February 6; "Maps and Atlases" is on February 13. The Art & Architecture auction includes a second edition of Andrea Palladio's *I Quattro Libri dell'Architettura* (lot 210, $3,000 to $5,000). It's Palladio's best-known work and contains 150 full-page woodcuts and illustrations. Among the maps and atlases is a modestly decorative double-page engraved map, *Asiae nova descriptio*, by Abraham Ortelius (lot 85, $500 to $750). Far more spectacular is Gerard Mercator's *Ptolemaei Alexandrini* (lot 132, $8,000 to $12,000). Although Mercator's atlas is not especially rare, the hand-coloring, beginning with the title page, is very strong.

In its February 8 auction, Christie's has a broad sampling of mid-level Oriental rugs and carpets, most of which are in good shape. There's a mid-nineteenth-century sile flat-weave (lot 21, $5,000 to $7,000) with a bold design of patterned birds within red and blue bands, and a more neutrally toned Senneh rug (lot 93, $5,000 to $7,000). Birds and flowers are the main motifs in a Kashan carpet c. 1930 (lot 114, $12,000 to $16,000). ■

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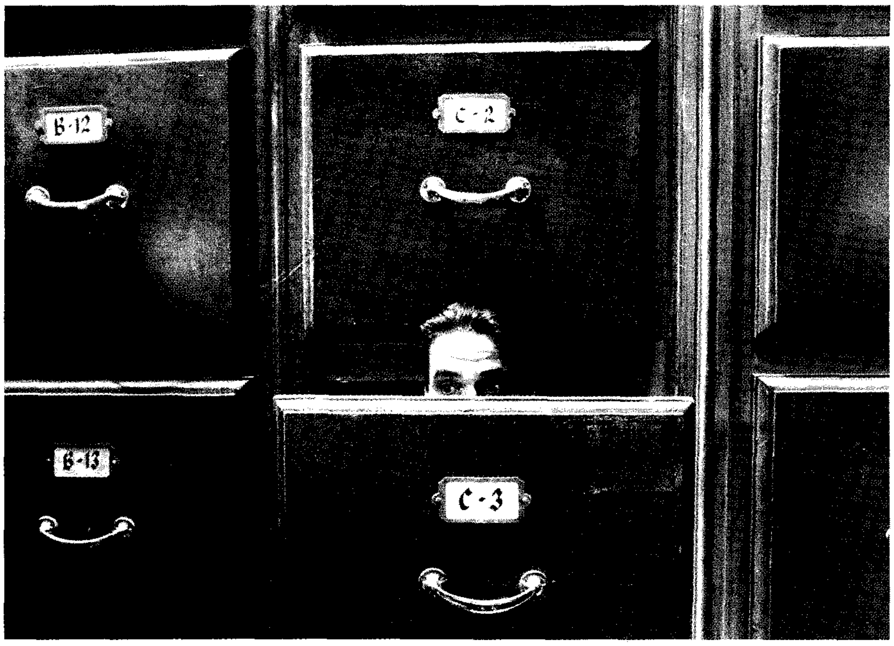
Movies/David Denby

THE WRONG MAN

". . .Kafka—the most famous neurotic of the century—should not be the hero of a movie. Not Soderbergh's movie or any other. . ."



HIDING OUT: *Jeremy Irons as Franz Kafka.*

IN **Kafka,** JEREMY IRONS, OF THE GHOST-white skin and deep-socket skull, makes a gloomily impressive hero. Tall and severe, Irons possesses the right ironic propriety to play Franz Kafka—fear and contempt struggle for control of this man's mind. Kafka fumbles a great deal, but he has an immense pride that won't allow him to conform to anyone's easy conception of him. Irons has the perfect self-annihilating *virtue.* The only problem is that someone like Kafka—the most famous neurotic of the century—should not be the hero of a movie. Not this movie or any other.

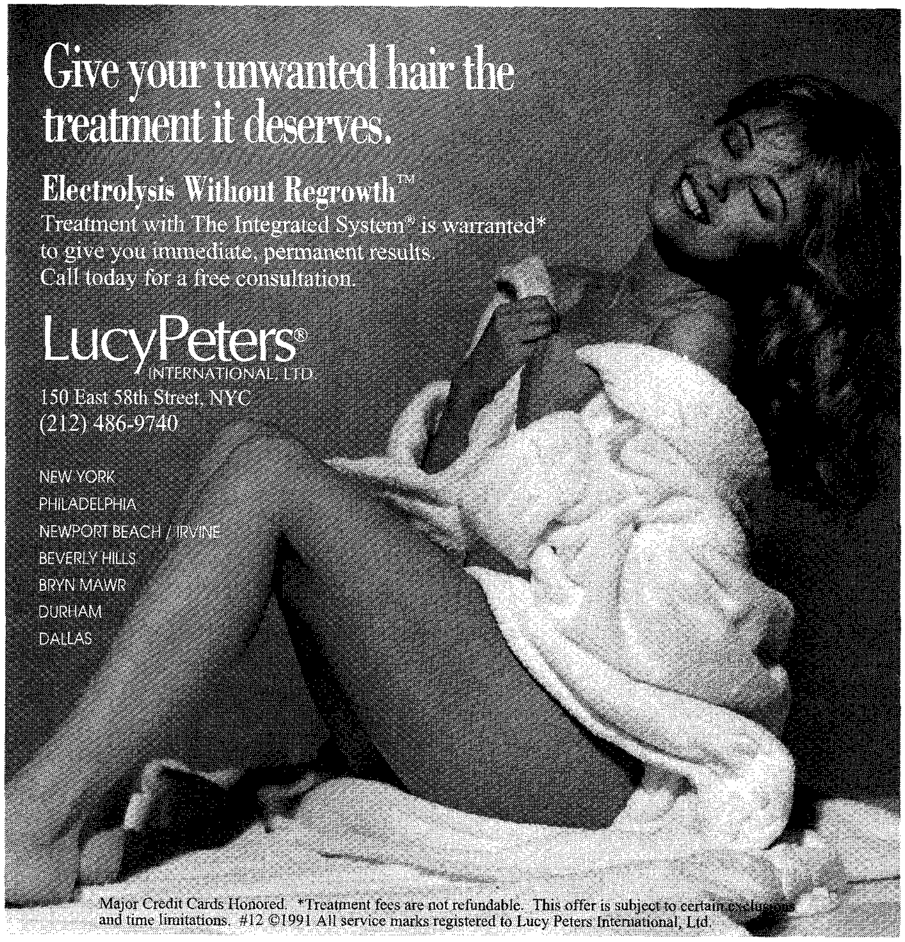
Kafka, an academic thriller, was written by Lem Dobbs and directed by Steven Soderbergh (of *sex, lies, and videotape* fame), and it's the kind of failure that is more painful than the usual low-minded botch. The people working on it obviously believed in what they were doing and gave immense care to it. But what *were* they doing? Dobbs and Soderbergh have said that the character is a "fictional" Kafka, but here we have a repressed bachelor who lives in Prague in 1919 and who works in an insurance office and secretly writes one story called "The Penal Colony" and another about "a man who wakes up one day and finds himself transformed into a cockroach." He's obsessed with the Castle—Czechoslovakia's ruling center, set on a hill overlooking the city—and composes soulful, accusatory letters to his father. Whom are we talking about—Henry Miller? J. D. Salinger?

The movie might be described as a literal-minded gothic fantasia on Kafka's life and themes. Dobbs's script, first drafted ten years ago, grafts the persona of Kafka as well as some Kafkaesque themes and atmosphere onto a plot lifted from Carol Reed's great thriller, *The Third Man* (1950), which was set in another Central European city with Baroque architecture (Vienna). The hero's friend (called Eduard here) has disappeared and winds up dead. The hero, a complete innocent, gets drawn into finding out "the truth" of his friend's death; he becomes acquainted with the friend's lover (Theresa Russell) and has an ambiguous relationship with the police. The ending diverges from *The Third Man* and becomes science fiction of a portentous sort. All along, people have been disappearing from the banks of the Vltava, snatched by a giggling madman. Kafka, trying to find out what's going on, enters the Castle, and at this point, the cinematography, which has been all black-and-white, bursts into color; Kafka encounters the totalitarian future.

Kafka's writings, with their fantasies of subjection to a remote and devastating power, can, I suppose, be read as dire predictions of twentieth-century horrors. Most readers, however, understand Kafka's anguish as primarily a projection of morbid fears. Dobbs and Soderbergh are mortifyingly literal. Kafka took the geography of Prague's Old Town, with its archways leading to courtyards, its alleys and stairways—everything connected, interrelated, folding back on itself—and turned it into an internal landscape of frustration. Desire became shame; anger collapsed into guilt. The movie externalizes the labyrinth once again. Kafka is seen running down shadowy streets, slipping into endless archways, and the result is almost starchy—a respectful American's gloss on a great writer. In any case, Prague, to my eyes, is as beautiful as it is sinister: The ambiguity of the place is what's so teasing—the swans floating in the gray water, the shabbiness of the handsome Baroque buildings. Soderbergh and cinematographer Walt Lloyd got the sinister quality but nothing else.

Yet *Kafka* is not without skill or charm. In *sex, lies, and videotape,* Soderbergh demonstrated a talent for intimacy. Eager to show his range, he does period re-creation and expressionist nightmare here, and some of the movie is highly effective. Kafka's insurance office, presided over by Joel Grey as a prissy petty tyrant and Alec Guinness as a ponderous chief clerk, may feature a conception of bureaucratic conformity that isn't highly original, but the scenes are nicely disciplined and timed. Simon McBurney and Keith Allen play Kafka's sinister office helpers, who claim to be identical twins, and the two of them, as closely connected as a yo-yo and its string, complete each other's sentences and actions. Some of the expressionistic sets inside the Castle are wittily impressive—for instance, the file-cabinet room, with huge file drawers stacked up to the ceiling. Kafka enters the room by stepping out of a cabinet, a highly elongated bureaucratic mouse emerging from his special hole.

Kafka is smooth-running and rather efficient, but there's no particular reason to stay interested in it. Eduard, the man who has disappeared, never means anything to us (and it's not clear what he means to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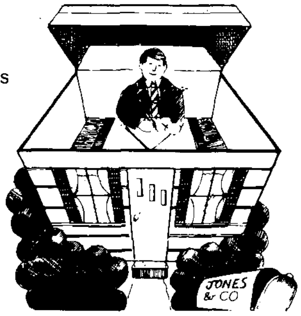
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Kafka, either—Eduard was part of a hapless anarchist group that Kafka rightly thinks is foolish). Nor is there any emotional connection between Kafka and Eduard's lover, Gabriela. The only emotional connection in the movie is to Kafka himself. Dobbs and Soderbergh are faithful enough to Kafka to admit that he lives principally for his writing. But in that case, they shouldn't have wrenched him from his chair and sent him running all over town. Ah, these well-meaning Americans: They want Kafka to *act,* just this once! K storms the Castle at last! But Kafka's drama was internal; outwardly, it was a series of renunciations. This project, nobly intentioned as it was, should have been renounced, too.

Juice, THE FIRST MOVIE DIRECTED BY ERnest R. Dickerson—Spike Lee's cinematographer—is well acted and well shot, but it's essentially a commercial exercise, unconscious of itself or its place in the world. In Harlem, four high-school boys, aimless and determined to do *something,* go from ripping off record stores to ripping off a corner grocery store, an act that leaves the owner with a bullet in his head. One of them, Quincy, or Q (Omar Epps), demonstrates talent as a disc jockey and may even have an instinct for long-term survival, whereas Bishop (Tupac Shakur), an articulate nihilist, feels he's going nowhere and tries to pull everyone down with him.

Juice was written by Dickerson and Gerard Brown, from a story by Dickerson, and as far as it goes, it's truthful about inner-city life. There are good scenes on the street, in a rap club, and at a weirdly friendly gun shop. But there's something passive and unintelligent about the movie, as if Dickerson himself were numbed by the miseries of Harlem. The four boys are in the grip of a destructive way of life, and the movie seems to accept the senselessness of that life with something like complacence—not an impression I got from *Boyz N the Hood,* which, whatever its dramatic simplicities, was a cry of rage.

Dickerson, on the other hand, can't help exploiting what he deplores. In the beginning of the movie, the boys' wildness is celebrated: We are asked to identify with their escaping the police, to see their posturing as funny and charming. Dickerson is split, and judging from what I heard, much of the audience for the movie is split, roaring with approval when the boys sass someone, then reacting with shock when they go too far. Much of the incidental detail is fun—Dickerson has a casual sense of humor that bodes well—but he's trapped, like the people who made *New Jack City,* in the dumb commercial strategy of exciting the audience with crime and then moralizing over what earlier excited them. There's got to be some way out of that bind. ■

Theater/John Simon

VISITS OR VISITATIONS?

". . .Dürrenmatt's *The Visit* is an effort to bring worth to Broadway. Bit by bit, Donald Margulies's *Sight Unseen* fascinates. . ."

WHEN THE LUNTS, ON THEIR LAST LEGS, PUT on Dürrenmatt's *The Old Lady's Visit,* two obscenities were perpetrated. Maurice Valency was engaged to turn the play into **The Visit,** and a deal was worked out whereby, apparently, no other English version could be performed here while Valency and his hack work remain with us. In any case, the Roundabout, instead of finding a way of breaking the stranglehold or picking one of the author's other splendid plays, mounted the Valency version with its cuts, alterations, interpolations, and all-round edulcoration, tailored to the crowd-pleasing cutesy-poo style of a by then near-senile star couple.

To Edwin Sherin, the current director, goes the credit for trying to pull the play back toward its surreal roots as far as could be done without changing Valency's sacrosanct hackery (where even the word *castration* was considered too racy). But he has done so without consistency, without much taste, and without any of the poetry. For the original is both surreal and lyrical in an eccentric mixture that does not quite come off but deeply impresses; whereas the Lunt–Valency–Peter Brook version was always impressive, but in an ingratiatingly commercial way that traded art for slick entertainment.

Sure, the basic cynicism remains: that everyone in this world can be bought for a sum that is astronomical enough; that Mammon is a god whom even Nietzsche could not dislodge. It is a horrifying concept, and it registers to some extent in any version, even in Valency's, even in Sherin's heavy-handed one that, halfhearted, never builds to a full, shattering climax. The notion of making the citizens of the bankrupt, buyable Güllen (here always mispronounced as Ghoulen) wear masks is good in enabling fewer actors to play more parts, and dimmer actors to look more striking. But this play does need a larger cast, a crowd; and women should be played by women, men by men. And symbols, such as the yellow shoes, should look elegant, expensive, mouth-watering.

You may recall the story. Claire, a young girl from Güllen—no saint, but a live wire—was done dirt by her cowardly lover, Alfred, and chased out of town by the citizenry. She becomes enormously rich and monstrously powerful, and returns many years later to Güllen, which, like Alfred, is going under, to offer a billion for the life of the man she still loves and hates, whose body she will cart off in the coffin she has brought along.

A billion, but not as in Valency "a billion Marks"; this is not nasty Germany, but the world. Nor is the time "some time ago," as given here, but, as in the text, the present. And the production should make that clear. The supporting cast, most of whom should be older, and all of whom should be better, ought to know poetry, so as to be able to find it in Dürrenmatt's prose-wrapped verse, though here, as elsewhere, Valency is a hindrance. Jane Alexander is not half bad as Claire Zachanassian (the craven adaptation is even loath to identify her first husband as an Armenian), but she might relax her essentially right, hatchetlike delivery a bit more often. As one of the two leads, she wears no mask, which is fine, but she should manage to look scary without having to resort to clown makeup.

As the other lead, Harris Yulin is likewise maskless, which in his case is too bad: Any mask would have been an improvement. Crassly unprepossessing and ineluctably mediocre, Yulin, whose line readings range from commonplace to wrongheaded, has appeal that eludes me. Here, again, he is not a charmer gone to seed, but a meathead born seedy. He makes it apt that a character whom Dürrenmatt named Alfred Ill should have been Valencified into Schill—or shill.

Thomas Lynch's scenery and Frank Krenz's costumes appropriately aim for expressionism, but somehow emerge more gross than Grosz, and Douglas J. Cuomo's music is shoddy; conversely, Roger Morgan's lighting does inspired work. When all is said and done, this is still an effort to bring worth to Broadway, and as such should be supported, if not applauded.

THE VALENCIFIED VERSION: *Jane Alexander in* The Visit.

YOU SHOULD CERTAINLY CATCH, FOR ALL ITS imperfections, the exciting **Sight Unseen**. This is by far the best play Donald Margulies has yet written, and its flaws are tactful enough never to interfere with what, indisputably, is there.

Jonathan Waxman, once a devout Jew and promising painter, has become a huge, affluent success, though as fishy as any Fischl or Schnabel. He was always drawn to shiksas, but eventually jilted his first and best one, Patricia. Fifteen years later, she is lovelessly married to Nick, an odd, able, semi-impoverished British archaeologist, but finding life in archaeolo-

Photograph by Martha Swope.

gy and chilly England Spartanly bracing. Jonathan, married to another shiksa too pregnant to travel, comes to London for his first European retrospective. His father has just died; he no longer wears either the yarmulke of his youth or the red bandanna of his art-school enthusiasm, when he and Patricia shared bed and ideals. Cocky on the outside but lost beneath, he calls Patricia from London and goes up-country for an overnight reconnoitering of her and Nick's and his own embattled lives. The visit turns nightmarish as Nick displays sardonic hostility, sneering both at Waxman's and all modern art, while Patricia, still secretly in love with Jonathan, proves bitter and vengeful.

Margulies ingeniously flashes forward to scenes in London with Grete, a smart young German art critic interviewing Jonathan and asking sincere but wrenching questions about his commercialism, his betrayed roots, his compromised art; questions he construes as anti-Semitic, which they may even be, and yet. . . . Finally, the play flashes back to when Jonathan and Patricia were lovers and she posed for the nude that now hangs over her and Nick's fireplace, obsessing her with nostalgia and Nick with jealousy. This nude is one of the key symbols; the other is a later Waxman painting hung in the show, which is socially, politically, and artistically incorrect.

The problem with *Sight Unseen* (a reference to the way rich collectors buy as-yet-unpainted Waxmans, and to the commercialization of art and life) is that it tries to deal with too many big themes hard to make cover one another neatly like those triangles in geometry. There is the loopy love triangle, the renegade Jew in the shadow of the Holocaust, the artist as victim or con man—runaway horses in a troika that end up upsetting the apple cart.

Bit by bit, however, the play fascinates. The dialogue is abrasive and unsettling; the situation fraught with potential mayhem; the predicament human. Margulies manages to write a Pinter play better than Pinter. He is helped by Michael Bloom's staging, full of sinister rubatos; nervous-making lighting by Donald Holder; no-frill but great-skill scenery by James Youmans; and remarkable acting.

Dennis Boutsikaris is able to do justice to Jonathan's multiple convolutions, past and present, and to make him clever, horrid, pitiful, and one of us. Jon de Vries is an astounding Nick: both lumbering and lightning-quick, turning squinting humility into a sudden stiletto, making servility ooze venom. As the earnest yet insidious journalist, Laura Linney is dead on in looks, accent, gesture, and timing. Only the excellent Deborah Hedwall disappoints a little: Her Patricia is too raw, too bristling, too weird, depriving the play of the sympathetic center it needs. But what a play—I haven't even mentioned how funny much of it is. Seriously. ■

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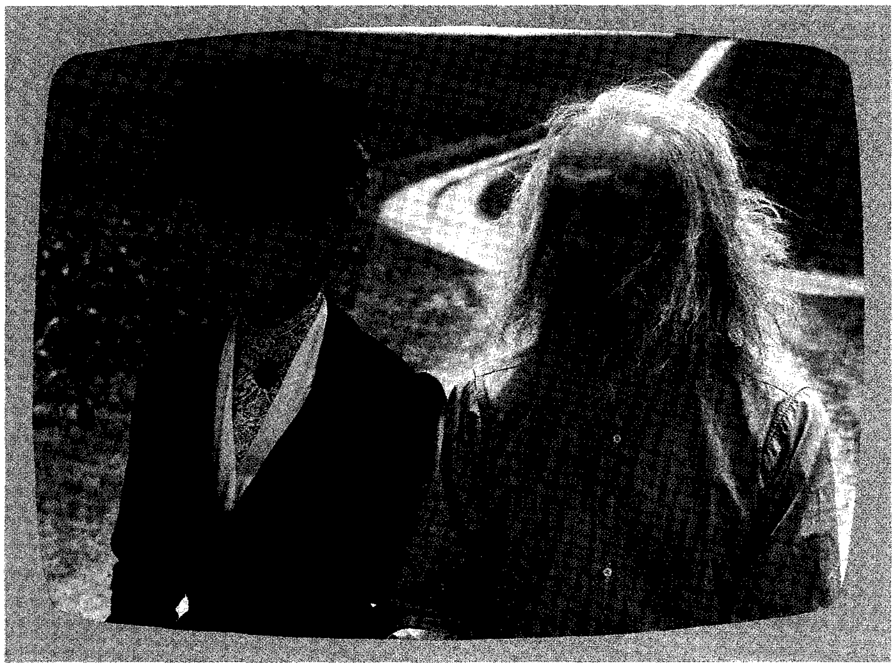
". . .Jessica Lange is perfect in *O Pioneers!;* Jimmy Smits, in *The Broken Cord,* plays a passionate father with a broken baby boy. . ."



GREAT PLAINS: *Jessica Lange and Tom Aldredge in Willa Cather's Nebraska tale.*

PUBLISHED IN 1913, WILLA CATHER'S *O Pioneers!* was the first of her mature novels. She had recovered from her Henry James infatuation. She had discovered her purposeful, almost lithographic prose style, and her somber landscape, and her distinctive pioneer heroine—severe, androgynous, enduring. This is the novel we ought to have read in high school about the immigrant experience in the American heartland, instead of Ole Rölvaag's *Giants in the Earth.* But if Alexandra Bergson in *O Pioneers!* hasn't much of a sex life, her younger brother Emil's adulterous affair with Marie, ending in a double murder, was a little racy for high school in the fifties. Besides, Cather was a woman. And so, when we could have been reading about Swedes, Bohemians, and French Catholics in a love-hate relationship with Nebraska, we got Norse sagas on the Dakota prairies.

As Alexandra, in the *Hallmark Hall of Fame* production of **O Pioneers!** (Sunday, February 2; 9 to 11 P.M.; CBS), Jessica Lange is perfect. And it should have been impossible. Alone among her family, Alexandra has the will to subdue the land. But she's all white space—without self-consciousness or sexual passion, a Diana or an Amazon. Instead of psychology, she has weathers. Stick her in a barn with a Hemingway stud, and they might sit all day on stacks of silence, till she mentions alfalfa and Papa shoots a horse. Of course, Carl Linstrum, dreaming of great art beyond his capacity (and played by David Strathairn as if he were Bob Kerrey), isn't good enough for her. He knows this, which is why he's always leaving for St. Louis or Alaska.

But Lange, through the sheer assertion of her bones and reticence, achieves the emblematic. In her eyes we see, if not the wild duck, then certainly the big sky, the white tombstones, the windmills, and the Bible. When she does confess, to Marie, a single underground current in her riverlike character—her fantasy of a mystic lover whose strong arms carry her across the fields—we are as shocked in the TV movie as we were in the novel. No wonder she reacts to the fantasy by ferociously washing "the gleaming white body which no man on the Divide could have carried very far." Later, at Emil's grave, it will occur to Alexandra that the fantasy may be not of a man but of Death, "the mightiest of all lovers."

Being emblematic means never having to say you're sorry. Other people have weathers, too, yet the land rolls on. On the other hand, Alexandra gets to talk a lot of transcendentalism to Crazy Ivar, the bearded, gun-hating Norwegian Thoreau or clean old Tolstoy peasant, who knows from hogs and will discover the bodies of Emil and Marie. Tom Aldredge is a wonderful Ivar. Anne Heche is an affecting Marie, the convent girl with gaudy dreams. Reed Diamond copes with excitable Emil. Robert W. Lenski has adapted the novel with an amazing fidelity, and Glenn Jordan directs with a brooding grandeur, especially the famous scene of the bishop's visit, the Catholic "cavalry," and the new graves. Naturally, Nebraska itself is a character, as if in a Japanese scroll painting, except not friendly. *O Pioneers!* is really very good.

The Broken Cord (MONDAY, FEBRUARY 3; 9 to 11 P.M.; ABC) also is a faithful adaptation—of Michael Dorris's harrowing best-seller about fetal alcohol syndrome, with Jimmy Smits as David Norwell, the half-Indian anthropologist who adopts Adam, a broken baby boy; various actors as this boy grows up, impaired in so many different and dreadful ways (brain lesions, spinal curvature); and Kim Delaney as the poet who agrees to become Adam's mother. There are a number of strong scenes—an Indian naming ceremony for Adam, a support-group therapy session for parents of the afflicted, a doctor who describes the syndrome as "not like a bird with a broken wing. . . . It's like a bird with no wings at all"—as well as deftly realized textures from the Dakotas, where mention is made of AIM, to New Hampshire, where Smits takes over a Native American–studies program at Dartmouth, only 200 years late, since Dartmouth was founded to educate American Indians. But Smits is the story here, a passionate father trapped in the negligence of Adam's birth mother and the unfairness of God's universe.

Empire of the Air: The Men Who Made Radio (Wednesday, January 29; 9 to 11 P.M.; Channel 13) is the new Ken Burns documentary, while we're waiting for his history of baseball. Narrated by Jason Robards, *Empire* is the story of three men: Lee de Forest, who invented the vacuum

Photograph by Bob Greene/CBS.

tube without really understanding how it worked; Edwin Howard Armstrong, who invented FM as well as several other things de Forest thought *he* had invented; and David Sarnoff, who rose from delivering telegrams for Marconi to CEO of RCA, where he specialized in buying out or suppressing inventions that might hurt his market share. These three men seldom liked and forever sued one another. You'll probably root for stiff-necked Armstrong, whose tragic end the publicity people ask us not to mention, though readers of Erik Barnouw know it well enough.

Barnouw, the historian of broadcasting from whom the rest of us steal instead of doing our own research, is on hand to be unfailingly intelligent. So is Norman Corwin, who wrote some of the best stuff we've ever heard on the music box, to dazzle us into sentience. And Garrison Keillor, if you need more of him. And Red Barber, carrying a spear. But *Empire* is really about the vanished age of the genius-inventor, victim of the bone-munching corporation. Burns likes to go to black, as if to remind us to use our imaginations: a nice idea that doesn't work.

Legacy (SUNDAY, FEBRUARY 2, THROUGH Tuesday, February 4; 8 to 10 P.M.; Channel 13) is a six-hour series on the origins of civilization. Michael Wood goes to Iraq, India, China, Egypt, Central America, and, one suspects, only because he *had* to, Europe. Wood, as lovably eccentric in these bare ruined choirs as David Attenborough was among the spoon-billed bee eaters, but a lot younger, really wants to remind us of how much we never knew or have managed to forget about the glories and the tragedies of nonwhite cultures.

Don't be discouraged by the first hour, on Iraq. It's not Wood's fault that ancient Mesopotamia is now mostly sand, some of it as recent as the Gulf War. China and Egypt are superb. And in the second hour, Monday night, in the middle of all that picturesque Indian spirituality, Wood actually goes to Fatehpur Sikri, the ghost city an hour or so from the Taj Mahal, where Akbar the Great tried to synthesize all the major religions into one big nonviolent faith. As it happens, I was in Sikri myself a couple of months ago, among those hillside palaces and pavilions, those minarets and harem quarters, and I'm sorry Wood omits the Parchessi Courtyard, where a fun-loving Akbar liked to play chess by pushing around slave girls. Is it churlish to mention that most of these civilizations were based on slavery? I yield to no one in my multiculturalism, but it's not synonymous with gush.

Anyway, *Legacy* is absorbing. It ought not to have been stripped in two-hour chunks for three nights' running, just because *The Civil War* was such a smash. A week between each civilization would have been some thinking space. ■

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Books/Rhoda Koenig

MOON-STRUCK

> "...In this stately, plump history of the Taleses, scarcely a personal detail escapes without trailing clouds of national significance..."

Unto the Sons, *by Gay Talese. Alfred A. Knopf; 635 pages; $25.*

"IN MAIDA," WRITES GAY TALESE OF HIS FAther's native town, "the countrywomen still walked with clay pots balanced on their heads, and the dust rising along the sun-scorched roads of the valley behind the horse-drawn carriages and farmers' oxen was possibly the same dust kicked up ages before by Hannibal's elephants, by the Norman knights who galloped through the eleventh century, and by the elaborate caravan of King Frederick II, the thirteenth-century German conqueror of Italy, whose traveling retinue included Arab dancers, acrobatic jesters, and black eunuchs who hoisted curtained palanquins containing the reclining figures and veiled faces of his royal harem."

If Talese can imbue dust on a country road with so much storybook romanticism—I particularly like those French horsemen, endlessly galloping—you can imagine what he does with people. In this stately, plump history of the Talese family—and of modern Italy—scarcely a personal detail escapes without trailing clouds of national significance. If Talese's father buys a car, we are told the Ford Motor Company's current rate of production. If Joseph Talese stays with a cousin in Paris in the twenties, we are told that he is *not* aware of such "achieving individuals" as Picasso, Joyce, Hemingway, or "the already prominent French designer Gabrielle ('Coco') Chanel, mourning her lover killed in an auto accident, [who] would soon influence world fashion with her little black dress."

Talese may have given up sex research (the most intimate scene here is a description of his unmarried tailor father's embarrassment at measuring his first female customer), but his prose is still, as Pauline Kael would say, tumescent, full of orotund language rumbling down from the wise old storyteller. When starving wolves come down from the mountains to fight over the livestock of Maida, the townsmen open fire. "Only then did the voracious rivals fall away dead from one another and from the lamb's sundered body." If you give in to Talese's overbearing picturesqueness, there are some good stories here, historical and familial. Talese vividly paints the fall of Joachim Murat, brother-in-law of Napoleon, whose diamond-studded snuffbox was displayed in a Maida palazzo. Driven out after seven years as king of Italy, he returned with a small band of followers to the beach south of Maida, but they were quickly overcome; Murat himself was captured when, as he ran away, one of his golden spurs caught in an abandoned fishing net. As he faced the firing squad, he insisted on giving the command to present arms and fire, requesting the soldiers to "aim at the heart, save the face."

TRIED AND TRIVIAL: *The Taleses in Atlantic City, circa 1939.*

In down-home, tall-tale mode, Talese engagingly describes what happened when his father, apprenticed to Talese's great-uncle, accidentally sliced the trouser leg of a suit that would be collected the next day by a member of the Mafia. The tailor's farfetched scheme to save his neck, and the ingenuity and dramatic talent with which it is carried out, are as appealing to us as they must have been to the youthful, amused, but not necessarily credulous Gay.

For the most part, though, the grandiose and sweeping historical dramas don't mesh with the cozy stories of immigrants working hard, and getting ahead. Must we refight the battle of Caporetto just because a Talese was there? Must we hear about the rise and fall of Mussolini because Joseph attended a rally for him at Madison Square Garden in 1935? (By the way, the "Cole Porter" lyric that Talese adduces to show the dictator's popularity in America was in fact written by P. G. Wodehouse for performance in England.) The national history seems there to add resonance and importance to the anecdotes of various Taleses meeting their spouses, moving house, and getting into trouble on the school bus.

But events of moment only point up the triviality of Talese's stories about himself and his relatives (and everyone connected with them: Do we really need three and a half pages on Joseph's employer's wife's plan to feed squirrels in winter?). Most of these tales would be of interest only to someone about to marry into the Talese clan; after the eleventh or twelfth, though, even a future relative's smiles would become a bit taut on being expectd to show delight and enthusiasm for so many dried old facts that have been industriously squirreled away.

In brief: IT'S A LOUSY JOB, BUT SOMEbody's got to do it—stand up, that is, to the yahoos, cynics, and crybabies manipulating our educational system in the name of "political correctness." In his blunt and lucid **The Disuniting of America** (Norton; 160 pages; $14.95), Arthur M. Schlesinger Jr. acknowledges the taint of racism on the American past and present but argues that Afrocentrism and history-as-therapy make matters worse by depriving children of the best role models (Frederick Douglass was inspired by Burke and Pitt, W.E.B. Du Bois by Aristotle and Shakespeare) and of the knowledge they need to succeed. ■

Photograph courtesy of Alfred A. Knopf, Inc.

Art/Kay Larson

THE MONEY JUNGLE

“. . .With culture cut to the bone, the failure of the state and city to manage the arts reflects their inability to handle anything else. . .”

Q. WHAT DO DETROIT AND NEW YORK HAVE in common?

A. Everything but culture.

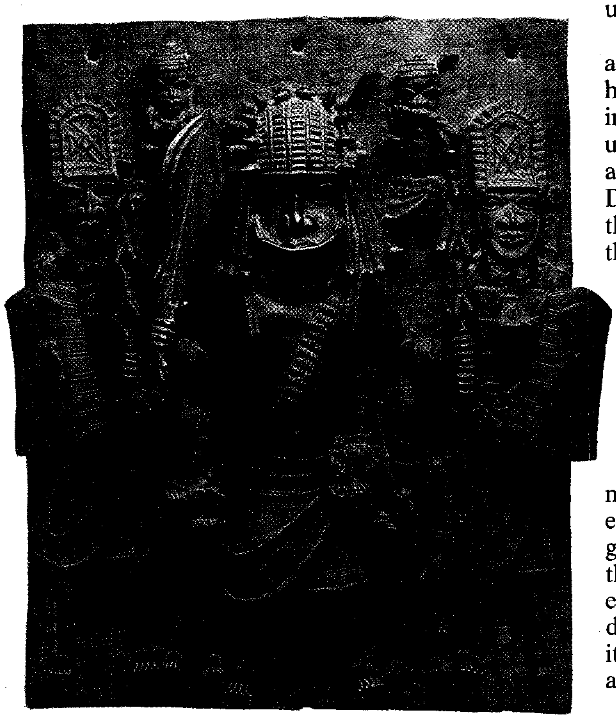
Add this to your stockpile of bad news: the suspicion that state and city support for the arts in New York is headed toward zero. Among the worried is Bill Luers, president of the Metropolitan Museum, who says he has been “considering the worst over the next several years”—that funding will disappear completely. Sound alarmist? Just listen.

The morning that **“Royal Art of Benin From the Perls Collection”** opened at the Metropolitan, a rope blocked my way into those galleries. For the past fiscal year, ever since the city sliced $3.5 million, or 36 percent, of its support for the Met, the permanent-collections halls have been shut on a rotating basis half the week (Tuesday, Wednesday, Thursday). The Benin show was closed until 1:30 P.M. Open, but closed. I got a quick civics lesson in government policies and their consequences for the arts.

Once I found a press officer who could get me past the barricade, “Benin” proved to be 149 delicately figured brass, terra-cotta, and ivory sculptures from 500 years of one of the most brilliantly artistic kingdoms in Africa. In the main, they are handsome and powerful objects; they place the Met, by its own reckoning, at the pinnacle of the world’s Benin collections. Ironically, the mayor himself showed up at the press opening.

Collectors gave $42 million in artworks to the Met last year, up from $9 million the previous year, largely because Senator Pat Moynihan persuaded Congress to allow art donated to museums to be assessed at its full market value for tax purposes until June 1992. After that date, unless Congress rewrites the law, gifts will be valued at their purchase price, as they were after 1986, when Washington decided to close the museum-tax loophole and sent donations plummeting. So if you bought a Jackson Pollock painting for $300 in 1949, that’s your tax write-off come July, or until Congress reconsiders.

But even as art floods into the Met, the galleries to see it in are closing. In fiscal year 1991, the city chopped $20 million off the $87-million budget of the Department of Cultural Affairs, which passed the damage down the line to the 31 cultural institutions—the zoos, botanical gardens, museums—whose buildings and/or land are city-owned. The Metropolitan was badly stung, but since city support amounts to about 17 percent of its budget, the blow wasn’t immediately life-threatening. (Luers notes, though, that even in the depths of the seventies budget crisis, the Met’s appropriation was trimmed by only 10 percent.)



OBJECT OF BEAUTY: *From “Royal Art” at the Met.*

The institutions getting a bigger chunk of their budget from the city (more than 60 percent at the Brooklyn Children’s Museum) are in much worse shape. It’s possible to ask yourself whether the Studio Museum in Harlem, El Museo del Barrio, Snug Harbor, the Brooklyn and Queens museums, the American Museum of the Moving Image, or the New York Hall of Science contribute enough to be preserved at all costs. Only the Metropolitan is so obviously great that it can claim to represent the whole community. The shakedown in arts funding, if it continues, is going to force some others out of business. These smaller institutions serve mostly children and the educated middle class. The Brooklyn Children’s Museum holds after-school cultural-baby-sitting “latchkey” programs for children; its city funding was cut by 29 percent. The Studio Museum has symbolic importance for the black community. Is that enough to justify its survival, when poverty is so pervasive for black children? What’s the dollar value of a metaphor?

The dumping program that began at the federal level in the eighties has sent all the social nightmares into the local domain. Lobbying, under these circumstances, is morally difficult. Luers believes that Dinkins has “turned around” and that city funding will sink no further. Albany is another matter.

Cuomo has not spread the pain equally. In the past fiscal year, the New York State Council on the Arts lost 44 percent of its appropriation, down from $50.3 million to $28.4 million. The budget Cuomo released last Tuesday wipes out another $5.5-million, or 18.9 percent. As an executive-branch agency, NYSCA is the governor’s line item. The fear is that cuts of this magnitude, repeated for even a year or two, will reduce the agency to such a sliver of itself that someone will say, inarguably, “Why not just get rid of it?”

On his public-radio talk show, Cuomo said he couldn’t justify giving money to the arts when he had to chop school and prison budgets. NYSCA has been knocked back fifteen years to its funding level in 1976–1977 (without calculating for inflation). Besides direct grants to institutions and arts groups, NYSCA has always given its applicants developmental advice and technical help so they can be more responsive to their communities, more operationally efficient, and better able to support themselves. Eliminating NYSCA would have serious long-term consequences, the equivalent of letting bridges and roads rot until they collapse. Conditions, say the staff, are “intolerable.”

I can’t answer the argument that giving money to the arts takes it away from

Photograph courtesy of the Metropolitan Museum of Art.

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hungry and illiterate children, except to say that I haven't noticed any fewer homeless on the streets or any improvement in the plight of New York's youth. The mood across the nation suggests that throwing more money at these problems helps nobody; there will never be enough plain cash to stop crime or heal the schools. Instead, it seems the failure of the state and city to manage the arts reflects their inability to handle anything else.

To get out of this mess requires the cooperation of people inside or outside government who have the expertise to knuckle down and solve the oncoming debacle. But a lot of them are profoundly fed up. The belief that culture is a civilization's soul—its way of knowing itself—has had historical associations with the social and financial leadership since the Medicis. Cuomo may consider the arts a political liability, but if he were more interested in conciliation, he might ask whether he can afford to alienate the problem-solvers. Once New York and Detroit are on a par, how long do you think they'll stick around? Do you blame them? Don't you envy their flight?

The Met counted 650,000 visitors in the three months of its "Mexico" exhibition. More than 70 percent were from outside the metropolitan area; most overnighted in New York mainly to see the show. The "Seurat" count was similar—visitors spent $350 million tourist dollars here in three months. But even if the Met is, as it claims, a $1-billion-per-year revenue generator for New York City, that's not the vital point. The Metropolitan, one of the world's two or three greatest museums, reflects back America's image of itself. Dark, closed galleries give visitors a picture just as vivid as shuttered Detroit factories. Detroit's condition was so painful to Bush that he went on his knees before the Japanese. The Feds understand image. The National Gallery in Washington had its appropriation *raised* by 5 percent this year.

After "Benin," I walked over to **"East Asian Lacquer: The Florence and Herbert Irving Collection,"** another gift that lands the Met at the top of its class. This is a beautiful show, subtly suggestive of national differences between China, Japan, and Korea. The Metropolitan's expansion of its non-Caucasian collections, which gives it more breadth than the National Gallery, will be further shown in the next few years when it opens new galleries for Indian and Southeast Asian art. There are still resources in New York City. Rather than giving them cause to flee (to Palm Beach, Phoenix, Taos, or Seattle), the political leadership must recognize that the metaphor of crisis can only deepen the disaster. Optimism that a solution is possible is the only barrier to defeatism. The arts are a crucial element in the atmosphere of hope. ■

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a. the owner knows your table

b. the waiter knows your name

c. the chef knows you're hungry

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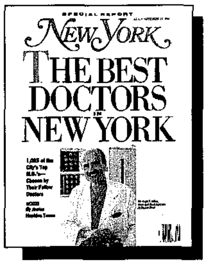
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SALES & BARGAINS

BY LEONORE FLEISCHER

TURQUOISE TROT

ANTIQUE, OLD, AND NEW JEWELRY IS NOW one third off here, including assorted sterling-silver, gold, and gold-filled pieces. For example, one-of-a-kind sterling-silver bead necklaces by Nagindas with such semiprecious stones as onyx, agate, carnelian, jade, turquoise, and amethyst, were $45–$350, now $30.15–$234.50; marcasite pins, bracelets, rings, earrings, necklaces, were $20–$150, now $13.40–$100.50; freshwater-, biwa-, baroque-, and cultured-pearl necklaces, were $15–$600, now $10.05–$402; sterling-silver rings and earrings set with semiprecious stones, were $6–$60, now $4.02–$40.20; silver-and-turquoise Native American jewelry, including rings, earrings, bracelets, pendants, squash-blossom necklaces, were $20–$600, now $13.40–$402. A.E., M.C., V., checks accepted; exchanges possible. *Max Nass, Inc., 118 E. 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 2/15.*

SHAG HARBOR

EVERY SPRING, LONG ISLAND CARPET CLEANers has a two-for-one offer. Pay for the cleaning of the largest rug or area covered with wall-to-wall carpeting in your home and have the second-largest rug or carpeted area cleaned for free ($50 minimum on paid orders). A similar deal may be applied to upholstered furniture (with the exception of Haitian cotton or furniture that requires dry cleaning). For example, if you pay to have a six-foot sofa cleaned in your home, a club chair or the wall-to-wall carpet in your largest room will be cleaned for free. A.E., M.C., V., checks accepted. For the five boroughs, call: *Long Island Carpet Cleaners, Inc. (718-383-7000); Nassau and Suffolk (516-483-6900); Westchester and Rockland (914-328-0127); lower Connecticut and northern New Jersey (800-635-0058); Mon.–Fri. 8:30 a.m.–5:30 p.m. and Sat. 9 a.m.–1 p.m.; through 2/29.*

REMEMBER THE MANE

THIS UPPER WEST SIDE SALON IS OFFERING specials to first-time clients. A single-process color (value $40) is free for first-time color clients when they get a regular-price haircut ($35 and $40 for women depending on hair length; $27 for men). Also, haircuts are reduced in price for first-time cut clients ($28 and $32 for women, $22 for men). Once a month (by appointment only), the salon offers a 90-minute workshop for $30 in setting, combing, and styling your hair for work and evenings. Appointments are suggested. A.E., no checks accepted. *Capelli Punto Salon, 491 Columbus Ave., near 83rd St. (362-2823); Tues.–Fri. 10:30 a.m.–8 p.m. and Sat. 9 a.m.–6 p.m.; through 2/29.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

FOR YOUR SIZE ONLY

THE WOMEN'S SIZE RANGE AT THIS CLOTHING store is 14–26, and winter and holiday merchandise is now discounted by 50 percent and more. For example, jewel-colored shirts in silk charmeuse and raw Indian silk are half-price, were $195 and $258 respectively, now $97.50 and $129; wool or rayon challis shirts in paisleys and prints, were $150 and $125 respectively, now $75 and $62.50; ¾-length coats in wool melton and color-blocked short coats in wool and bold colors, were $220 and $267 respectively, now $109 and $129. Dresses and skirts are 50–70 percent off, including smock dresses of handwoven silk, were $325, now $97.50; lined wool gabardine skirts, were $125, now $37.50. A.E., D.C., Disc., M.C., V.; all sales final. *Ashanti Bazaar, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; while stock lasts.*

RESTORATION DRAMA

THIS PHOTO RESTORER NOT ONLY WILL COPY your precious old picture but will make a negative for you. The shop also completely restores black-and-white photographs, and all these services are now reduced. Copying (including making a negative), was $40, now $25; restoration, was $160, now $90. These prices cover photos up to 8 in. by 10 in.; estimates are available for other sizes. A.E., M.C., V.; checks accepted. *Devereux, Ltd., 200 W. 57th St., Suite 200 (245-1720); Mon.–Fri. 9 a.m.–6:30 p.m.; through 2/29.*

GREAT BRETONS

ONE-OF-A-KIND HAND-FINISHED SAMPLES OF hats made of fur, fabric, or both may be bought directly from this designer at wholesale prices. Most fabric hats are made of velvet or velvet-trimmed felt, such as an olive-green boater with a claret velvet band and burgundy velvet leaves and rose trim, retail $325, here $125. Butter-soft suede hats include an antelope suede breton with burgundy velvet baby rosebuds, retail $375, here $245. Velvet hats include a double-velvet burgundy fedora with a ruching crown and a shirred and dipped brim, retail $325, here $200. Fur hats include mink, Persian lamb, animal prints, bretons, toques, cloches, fedoras, turbans, and halos (some have fabrics worked in, such as brocades or crushed velvet), retail $400–$765, here $200–$350. The designer will also make hats to order at wholesale prices. Cash only; all sales final. *Georgia Hughes Designs, 45 E. 89th St. (entrance on Madison Ave.), 21st floor (996-5183); Mon.–Fri. noon–6 p.m. and Sat.–Sun. 1–4 p.m. (or by appointment); 1/31–2/4.*

COURT ORDER

THIS MIDTOWN TENNIS SHOP IS OFFERING 40 percent off everything in the store except selected racquets by Prince, Head, Dunlop, Yamaha, Wilson, which are 20–40 percent off, were $100–$200, now $70–$160. Famous-maker warm-ups and separates are here in men's sizes 38–46 (waist sizes 30–40) and women's sizes 4–14. For men, warm-ups by Prince, Fila, Nike-Agassi, Wimbledon, and Ellesse, were $160–$270, now $96–$162; shorts by Prince, Fila, Nike-Agassi, Wimbledon, and Ellesse, were $40–$78, now $24–$46.80. For women, Ellesse skirts, were $75, now $45; Fila warm-ups, were $175–$250, now $105–$150; Ixspa warm-ups, were $195–$210, now $117–$126. For men and women, sweaters and vests by Wimbledon and Ellesse, were $65–$170, now $39–$102. A.E., D.C., M.C., V., checks accepted; all sales final. *Mason's Tennis Mart, 911 Seventh Ave., near 58th St. (757-5374); Mon.–Sat. 10 a.m.–6 p.m.; through 2/14.*

YOUR SHOE OF SHOES

WOMEN'S FALL AND WINTER SHOES AND boots in sizes 6–10 M are 50 percent off here. For example, suede pumps by Anne Klein, Perry Ellis, and Yves Saint Laurent, retail $138–$180, here $69–$90; Espace low-heeled high-vamp pumps, were $140, now $70; Yves Saint Laurent oxfords, were $120, now $60; casual flats and ankle-high "booties" by Unisa, retail $62–$79, now $31–$39.50; handbags, now 30–60 percent off. A.E., D.C., M.C., V. accepted; no checks; all sales final. *Daniel Evans, 1405 Second Ave., at 73rd St. (861-9470); Mon.–Fri. 10 a.m.–7 p.m.; Sat. till 6 p.m. and Sun. noon–6 p.m.; while stock lasts.*

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*Thank You and Goodnight!* (1990). #2—1/29: *San Diego, I Love You* (1944); *In the Good Old Summertime* (1949). 1/30–1/2: *Spite Marriage* (1929); *The Saphead* (1920). 1/3–4: *Keaton Educational - Part II; Keatoniana* (1938). #3—*35 Up*.

2. **ESSEX—Grand St. at Essex St.** (982-4455). Chinese Films.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Until the End of the World*. #2—*Prospero's Books*. #3—*Love Crimes*. #4—*Black Robe*. #5—*My Own Private Idaho*. #6—*Madame Bovary*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Kuffs*. Opening 1/31: *Shining Through*. #2—*Juice*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Guilty as Charged*.

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Fisher King*. #2—*Naked Lunch*. #3—*Freejack*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 1/29: *Will Success Spoil Rock Hunter?* (1957); *Lord Love a Duck* (1966). 1/30: *How to Marry a Millionaire* (1953); *Gentlemen Prefer Blondes* (1953). 1/31–2/1: *The Last Metro* (1980); *Love on the Run* (1979). 2/2: *Follow the Fleet* (1936); *Carefree* (1938). 2/3: *The Ritual* (1969); *After the Rehearsal* (1984). 2/4: *Cat on a Hot Tin Roof* (1958); *Night of the Iguana* (1964).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*JFK*. #2—*Bugsy*. #3—*The Prince of Tides*. #4—*High Heels*. #5—*JFK*. #6—*The Prince of Tides*. #7—*Star Trek VI: The Undiscovered Country*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Beauty and the Beast*. #2—*Rush*. #3—*The Inner Circle*. #4—*Antonia & Jane*. #5—*The Hand That Rocks the Cradle*. #6—*Father of the Bride*. #7—*Young Soul Rebel; Paris Is Burning*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). Through 1/30: *The Station*. Beg. 1/31: *The Lunatic*.

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Hand That Rocks the Cradle*. Opening 1/31: *Hard Promises*. #2—*Cape Fear*.

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Strangers in Good Company*; *City of Hope*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*City of Hope*. #2—*Europa, Europa*. #3—*Hearts of Darkness: A Filmmaker's Apocalypse*. #4—*Life Is Sweet*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Juice*. #2—*Hook*. #3—*Love Crimes*. #4—*Meeting Venus*. #5—*Freejack*. #6—*The Addams Family*. Opening 1/31: *Hard Promises*.

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Grand Canyon*. #2—*Grand Canyon*. #3—*Fried Green Tomatoes*. #4—*Fried Green Tomatoes*. #5—*JFK*. #6—*Bugsy*. #7—*The Hand That Rocks the Cradle*. #8—*The Prince of Tides*. #9—*Cape Fear*. Opening 1/31: *Shining Through*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Kuffs; Beauty and the Beast*. #2—*Star Trek VI: The Undiscovered Country*. #3—*Rush*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Father of the Bride*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *At Play in the Fields of the Lord*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Freejack*. #2—*JFK*. #3—*Juice*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Prince of Tides*.

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Bugsy*. #2—*The Hand That Rocks the Cradle*. #3—*The Inner Circle*. #4—*The Hand That Rocks the Cradle*.

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Cape Fear*. #2—*Kuffs*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Juice.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Last Boy Scout.* #2—*Freejack.* #3—*Hook.* #4—*Bugsy.* #5—*The Last Boy Scout.* #6—*Love Crimes.* Opening 1/31: *Into the Sun.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 1/30: *Star Trek VI: The Undiscovered Country.* Opening 1/31: *Hard Promises.* **EMBASSY 3—***Father of the Bride.* **EMBASSY 4—***The Addams Family.* Opening 1/31: *Star Trek VI: The Undiscovered Country.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*In the Heat of Passion.* #2—*My Own Private Idaho.* #3—*The Fisher King.* #4—*Let Him Have It.* #5—*Black Robe.* #6—*My Girl; City of Hope.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Prince of Tides.* Opening 1/31: *Shining Through.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Life Is Sweet.* #2—*Madame Bovary.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Love Crimes.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Inner Circle.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Black Robe.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Kafka.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Boyz N the Hood.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Juice.* #2—*Juice.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET—***Hook.* Opening 1/31: *Shining Through.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Hand That Rocks the Cradle.* **CINEMA II—***Rush.* **CINEMA THIRD AVE.—***Beauty and the Beast.*

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*My Own Private Idaho.* #2—*The Fisher King.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Cape Fear.* #2—*For the Boys.* #3—*Naked Lunch.* #4—*Star Trek VI: The Undiscovered Country.* #5—*Kuffs.* #6—*My Girl.* Opening 1/31: *Hard Promises.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*The Last Boy Scout.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Freejack.* #2—*The Prince of Tides.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hear My Song.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Juice.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Addams Family.* #2—*Freejack.* #3—*Bugsy.* #4—*Love Crimes.* #5—*The Prince of Tides.* #6—*The Prince of Tides.* #7—*Hook.* Opening 1/31: *Hard Promises.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*Kuffs.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Grand Canyon.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Double Life of Véronique.* #2—*Rhapsody in August.* #3—*High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Prince of Tides.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Hook.* #4—*Juice.* #5—*Freejack.* #6—*Love Crimes.* Opening 1/31: *Hard Promises.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Cape Fear; Beauty and the Beast.* #2—*Rush.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Father of the Bride.* #2—*The Last Boy Scout.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Juice.* #2—*The Hand That Rocks the Cradle.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 1/11–2/2: "Long Live the New Flesh: A David Cronenberg Retrospective." 2/1: *The Dead Zone* (1983); *Friday the 13th: The Faith Healer* (1987); *The Fly* (1986); *Transformation* (1990). 2/2: *Dead Ringers* (1988); *Making Naked Lunch* (1992).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that rings the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 1/29–31: "Marlon Riggs." 1/29–30: "George Kuchar." 1/29–30: "Steina and Woody Vasulka." 1/31: "Handmade Films From SUNY Binghamton."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 1/4–2/29: "Luchino Visconti Retrospective." Including *Obssessione* (1942), *La Terra Trema* (1947), *Death in Venice* (1971), and *Bellissima* (1951). Italian cinema scholars and experts on Visconti's career from Italy and America will speak and lead discussions at the screenings. 2/1: *Senso* (1954). 2/2: *The Leopard* (1963).

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 1/7–30: A video installation by Jesse Rosser using projected video, monitors, and a blend of audio sources.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). Through January 1992: "Great Beginnings: First Films by Great Directors." 1/28, 30: *The Devil's Playground* (1976), dir. Fred Schepisi. 1/28, 30, 31: *Caged Heat* (1974), dir. Jonathan Demme. 1/30: *Barravento/The Turning Wind* (1962), dir. Gláuber Rocha. 1/31, 2/1, 2: *Gates of Heaven* (1979), dir. Errol Morris. 2/1: *Barravento*, dir. Gláuber Rocha. Through January: "It Can't Happen Here: Films of the Great Depression." 1/28, 29: *Love on the Dole* (1941), dir. John Baxter. 1/29, 30: *The Lost Son* (1934), dir. Luis Trenker. 1/31, 2/2, 3: *Scarface* (1932), dir. Howard Hawks. Through January: "The Movie That Changed My Life." 1/28, 29: *Diary of a Country Priest* (1954), dir. Robert Bresson. Special January Programs: "Mozart on Film." 1/27, 29, 2/2,3: *The Three of Us* (1984), dir. Pupi Avati. Through February: "The Films of Alain Tanner." 1/31, 2/2: *Charles Dead or Alive* (1969). 1/31, 2/1 (with Tanner in person): *The Man Who Lost His Shadow* (1991). 2/1: *Jonah Who Will Be 25 in the Year 2000.* 2/2, 4: *La Salamandre.*

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 1/29: *Un Weekend Sur Deux* (1990), dir. Nicole Garcia.

GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson. Free. "Viewing Japan: Films From the Past Decade." 2/3: *A Taxing Woman's Return* (1989), dir. Juzo Itami.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 12/6–2/14/91: "Hiroshi Shimizu: A Retrospective." Showing 12/13–2/14 at the **Dag Hammerskjold Auditorium, United Nations, 42nd St. and First Ave.** Call 752-0824 for information.

JEWISH WOMEN'S RESOURCE CENTER FILM FESTIVAL—Council House, 9 East 69th St. (535-5900 ext. 10) 12/2–1/27: "The 1991–92 Annual Jewish Women's Film Festival." Featuring films by and concerning Jewish women. 1/27 at 1 and 7: *I Love You Rosa* (1972), dir. Moshe Mizrahi.

THE KITCHEN—512 W. 19th St. (255-5793). $8. 1/6–2/14: *Human Attention/Regaining Control of Our Senses - Stage 1.* A video installation by Lawrence Andrews.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 1/28–31: "Medieval Art." 2/4–8: "Arms and Armor." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Subject through January: "Jazz in Feature Films." Subject through February: "Behind the Scenes in the Museums World." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 1/29: "From the Archives: Recent Acquisitions." 1/30: *Snowie and the Seven Dorps* (1990), dir. Candy Kugel and Vincent Cafarelli; *Scenes From the Class Struggle in Beverly Hills* (1989), dir. Paul Bartel; *Barfly* (1987), dir. Barbet Schroeder. 1/31: *Privilege* (1990), dir. Yvonne Rainer; *Akanishi Kakita* (1936), dir. Mansaku Itami. 2/1, 4: *All That Money Can Buy* (1941), dir. William Dieterle; *License to Kill* (1989), dir. John Glen. 2/2, 3: *Sugarbaby* (1985), dir. Percy Adlon; *Personal Services* (1987), dir. Terry Jones. 1/23: What's Happening: *Viet Nam 1990* (1990). 1/31: "In Memoriam: Gene Tierney": *Leave Her to Heaven* (1945). 2/1, 2: "In Memoriam: Edith Zornow": *Sesame Street* (1969–89). 2/1, 2: "In Memoriam: Tony Richardson": *The Loneliness of the Long Distance Runner* (1962). 1/27: Cineprobe: Emily Breer (New York). 2/3: Cineprobe: An Evening With Lewis Klahr (New York).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History." 1/14–2/2: "The 1992 New York World Television Festival." 1/28–2/2: "Twenty-Three Award Winning International Programs." 1/28: *Princes in Exile* (Canada/1991). 1/29: *The Land of Dreams* (UK/1991). 1/30: *Les Filles de Caleb* (Canada/1991); *Forhoret* (Sweden/1990); *Hello, Do You Hear Us?: "Red Hot"* (UK/USSR/1990). 1/31: *Felipe Ha Gli Occhi Azzurri* (Italy/France/Germany/-Spain/1991); *Bulgare* (USA/1991); *Una Stravaganza Dei Medici* (UK/France/Germany/1990); *Great Performances: The Orchestra* (Japan/France/1990). 2/1: *Pingu Geht Verloren* (Switzerland/1990); *The Reluctant Dragon* (UK/1989); *Living With Dinosaurs* (UK/USA/1990). 2/2: *A Night on Mount Edna* (UK/1991); *Norbert Smith: A Life* (UK/1991).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 1/24–2/6: *Madame Bovary* (1991). Cinema #2: 1/17–30: *Life Is Sweet* (1991). 1/31–2/6: *Overseas* (1990).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 1/30: *Sweet Sweetback's Baadasssss Song* (1971), dir. Melvin Van

Peebles. 2/1: "The ASIFA-East Animation Festival Presents Award-Winning Film and Video Selections." 2/4: *A Connecticut Yankee in King Arthur's Court* (1949).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Beg. 1/24: *Rocco and His Brothers* (1960), dir. Luchino Visconti.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 2/1–29: "African American Actors Acting." Four films based on the works of author Graham Greene. 1/25: *Across the Bridge* (1958). 2/1: *Shaft* (1971), dir. Gordon Parks.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 2/16: "La Indirecta Directa: Two Decades of Chicano and Puerto Rican Film and Video." Cinematic expressions of two distinct and vital communities with shared cultural experiences. 1/28, 29, 2/2: *The Devil Is a Condition* (1972), dir. Carlos de Jesús; *El Pueblo Se Levanta* (1972), newsreel. 2/4: *Cristina Pagán* (1982), dir. Pablo Figueroa; *Distant Water* (1990), dir. Carlos Avila.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Juice*. #2—*Freejack*. #3—*The Last Boy Scout; Hook*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Hook*. #2—*The Prince of Tides*. #3—*Beauty and the Beast*. #4—*Grand Canyon*. #5—*Freejack*. #6—*Father of the Bride*. #7—*Kuffs*. #8—*The Last Boy Scout*. #9—*Juice; The Hand That Rocks the Cradle*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 1/30: *Freejack*. Beg. 1/31: *Into the Sun*. #2—*The Prince of Tides*. #3—Through 1/30: *Father of the Bride*. Beg. 1/31: *Shining Through*. #4—*Bugsy*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000).*Juice; Rush*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*Freejack*. #4—*Love Crimes; Beauty and the Beast*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Hook; The Addams Family*.#2—*The Hand That Rocks the Cradle*. #3—*The Last Boy Scout*. #4—*Juice*. #5—*Beauty and the Beast; Rush*. #6—*Juice*. #7—*Love Crimes*. #8—*Bugsy*. #9—*Kuffs; Freejack*. #10—*Hook*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Kuffs*. #2—*Cape Fear; Beauty and the Beast*. #3—*Hook*. #4—*The Last Boy Scout*. #5—*Bugsy*. #6—*Rush; My Girl*. #7—*The Hand That Rocks the Cradle*. #8—*Grand Canyon*. #9—*Love Crimes*. #10—*The Addams Family*. #11—*Juice*. #12—*Juice*. #13—*Freejack*. #14—*JFK*.

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Prince of Tides*. #2—*The Hand That Rocks the Cradle*. #3—*Father of the Bride*. #4—*Grand Canyon*. #5—*Rush*. #6—*Fried Green Tomatoes*. #7—*Hook*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Hand That Rocks the Cradle*. #2—*Bugsy*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Freejack*. #2—*Hook*. #3—*The Prince of Tides*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Grand Canyon*. #2—*Fried Green Tomatoes*. #3—*The Prince of Tides*. #4—*JFK*. #5—*Beauty and the Beast; Madame Bovary*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Freejack*. #2—*Juice*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last Boy Scout*. #2—*JFK*. #3—*Freejack*. #4—*Bugsy*. #5—*Kuffs*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Juice; Beauty and the Beast*. #2—*The Last Boy Scout; Kuffs*. #3—*The Hand That Rocks the Cradle*. #4—*Juice*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Freejack*. #2—*The Hand That Rocks the Cradle*. #3—*Grand Canyon*. #4—*The Last Boy Scout*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Bugsy; Beauty and the Beast*. #2—*Fried Green Tomatoes*. #3—*Juice*. #4—*The Prince of Tides*. #5—*Hook*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Father of the Bride*. #2—*Juice*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Hand That Rocks the Cradle*. #2—*Freejack*. #3—*Kuffs; Beauty and the Beast*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bugsy*. #2—Through 1/30: *Love Crimes*. Beg. 1/31: *Shining Through*. #3—*Hook*. #4—*The Prince of Tides*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Juice; Beauty and the Beast*. #2—*Kuffs; The Last Boy Scout*. #3—*The Hand That Rocks the Cradle*. #4—*Juice*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Fried Green Tomatoes*. #2—*The Prince of Tides*. #3—*Father of the Bride*. #4—Through 1/30: *Rush*. Beg. 1/31: *Shining Through*. #5—*Hook*. #6—*Bugsy*. #7—Through 1/30: *The Last Boy Scout*. Beg. 1/31: *Hard Promises*. #8—*JFK*. #9—*Grand Canyon*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Freejack*. #2—*Juice*. #3—*The Hand That Rocks the Cradle*. #4—*Beauty and the Beast; Love Crimes*. #5—*JFK*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Juice*. #2—*The Hand That Rocks the Cradle*. #3—*Freejack*. #4—*Beauty and the Beast*. #5—Through 1/30: *Hook*. Beg. 1/31: *Into the Sun*.

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Juice*. #2—Through 1/30: *Kuffs*. Beg. 1/31: *Into the Sun*. #3—*The Hand That Rocks the Cradle*. #4—*Freejack*. #5—*The Prince of Tides*. #6—Through 1/30: *Love Crimes*. Beg. 1/31: *Shining Through*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*JFK*. #2—*Beauty and the Beast*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 1/30: *Bugsy*. Beg. 1/31: *Shining Through*. #2—*Father of the Bride*. #3—*The Prince of Tides*. #4—*Grand Canyon*.

303. CORONA—PLAZA—(639-7722). #1—Through 1/30: *Freejack*. Beg. 1/31: *Beauty and the Beast*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Grand Canyon*. #2—*Freejack*. #3—*The Prince of Tides*. #4—*Hook*. #5—*Bugsy*. #6—*Fried Green Tomatoes*. #7—Through 1/30: *Love Crimes*. Beg. 1/31: *Shining Through*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Hand That Rocks the Cradle*. #2—*Juice*. #3—*Love Crimes*. #4—*Kuffs*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*JFK*. #2—*Beauty and the Beast; Father of the Bride*. #3—*The Prince of Tides*. #4—*The Hand That Rocks the Cradle*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Juice*. #2—Through 1/30: *The Last Boy Scout*. Beg. 1/31: *Into the Sun*. #3—*Love Crimes*. #4—*Hook*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Father of the Bride*. #2—*The Prince of Tides*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty and the Beast; My Girl*. #2—*The Inner Circle*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 1/30: *The Last Boy Scout*. Beg. 1/31: *Hook*. #2—Through 1/30: *Rush*. Beg. 1/31: *Hard Promises*. #3—Through 1/30: *The Prince of Tides*. Beg. 1/31: *Shining Through*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Grand Canyon*. #2—*JFK*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Father of the Bride*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Bugsy*. #2—*Freejack*. #3—Through 1/30: *Hook*. Beg. 1/31: *The Prince of Tides*. #4—*Fried Green Tomatoes*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Father of the Bride*. #2—*Juice*. #3—*Madame Bovary*. #4—*The Hand That Rocks the Cradle*. #5—*Kuffs*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Freejack*. #2—*Bugsy*. #3—*Rush*. #4—*Fried Green Tomatoes*. #5—*The Prince of Tides*. #6—*Hook*. #7—*Grand Canyon*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Juice*. #2—*Freejack*. #3—*The Hand That Rocks the Cradle*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Freejack*. #2—*JFK*. #3—*The Prince of Tides*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—Through 1/30: *Love Crimes*. Beg. 1/31: *Hard Promises*. #2—*Hook*. #3—Through 1/30: *Kuffs*. Beg. 1/31: *Into the Sun*. #4—Through 1/30: *Beauty and the Beast*. Beg. 1/31: *Shining Through*. #5—*Bugsy*. #6—*The Last Boy Scout*. #7—*Grand Canyon*.

320. REGO PARK—DRAKE—(457-4002). *American Tail: Fievel Goes West; Cape Fear*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Prince of Tides*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Hand That Rocks the Cradle*. #2—*Father of the Bride*.

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800). #1—*Father of the Bride*. #2—*Kuffs; Beauty and the Beast*.

401. NEW DORP—HYLAN—(351-6601). #1—*The Hand That Rocks the Cradle*. #2—*Bugsy; American Tail: Fievel Goes West*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Prince of Tides*. #2—*Father of the Bride*. #3—Through 1/30: *Beauty and the Beast*. Beg. 1/31: *Shining Through*. #4—*Hook*. #5—*Grand Canyon*. #6—*Freejack*. #7—*The Hand That Rocks the Cradle*. #8—*JFK*. #9—*Fried Green Tomatoes*. #10—Through 1/30: *Love Crimes*. Beg. 1/31: *Hard Promises*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Hook*. #2—*Bugsy*.

501. BELLMORE—MOVIES—(783-7200). *Father of the Bride*.

502. BETHPAGE—MID-ISLAND—(796-7500). *The Prince of Tides*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Fried Green Tomatoes*. #2—*Grand Canyon*. #3—*The Prince of Tides*. #4—*JFK*. #5—Through 1/30: *Freejack*. Beg. 1/31: *Shining Through*. #6—Through 1/30: *The Last Boy Scout; Kuffs*. Beg. 1/31: *Hard Promises*.

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504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Father of the Bride.* #2—*Beauty and the Beast.* #3—*Bugsy.* #4—*The Hand That Rocks the Cradle.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Hand That Rocks the Cradle.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon.* #4—*JFK.* #5—*Beauty and the Beast; The Addams Family.* #6—*The Prince of Tides.* #7—*Bugsy.* #8—*Hook.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Beauty and the Beast.* #2—*Rush.* #3—*Father of the Bride.* #4—*For the Boys; My Girl.* #5—*JFK.* #6—*Bugsy.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Freejack.* #2—Through 1/30: *Hook.* Beg. 1/31: *Into the Sun.* #3—*Juice.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Kuffs; Freejack.* #2—*Rush.* #3—*Juice.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.* #3—*Hook.* #4—*Juice.* #5—*Bugsy.* #6—*Beauty and the Beast; Love Crimes.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Hand That Rocks the Cradle.* #2—*The Prince of Tides.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Love Crimes.* #2—*Grand Canyon.* #3—*Bugsy.* #4—*Hook.* #5—Through 1/30: *The Last Boy Scout.* Beg. 1/31: *Shining Through.* #6—*Freejack.*

515. MALVERNE—TWIN—(599-6966). #1—*Cape Fear; The Inner Circle.* #2—*American Tail: Fievel Goes West.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Love Crimes.* #2—Through 1/30: *Naked Lunch.* Beg. 1/31: *Shining Through.* #3—*Bugsy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Love Crimes.* #2—*The Prince of Tides.* #3—*Hook.* #4—*Father of the Bride.* #5—*JFK.* #6—*The Hand That Rocks the Cradle.* #7—*Grand Canyon.* #8—Through 1/30: *Freejack.* Beg. 1/31: *Shining Through.* #9—Through 1/30: *Beauty and the Beast; Rush.* Beg. 1/31: *Into the Sun.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Hand That Rocks the Cradle.* #2—*The Prince of Tides.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Prince of Tides.* #2—*Freejack.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*My Girl; American Tail: Fievel Goes West.* #2—*For the Boys; Cape Fear.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Kuffs.* #2—*In the Heat of Passion.* #3—*Beauty and the Beast; The Inner Circle.* #4—*Freejack.* #5—*Black Robe; Rush.* #6—*Madame Bovary.* #7—*JFK.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle.* #3—*Hook.* #4—*Fried Green Tomatoes.* #5—*The Prince of Tides.* #6—*Father of the Bride.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast.* #3—*The Prince of Tides.* #4—*Fried Green Tomatoes.* #5—*JFK.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Addams Family.* #2—*Father of the Bride.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Prince of Tides.* #2—*Grand Canyon.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Fried Green Tomatoes.* #2—*JFK.* #3—*The Prince of Tides.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 1/30: *Hook.* Beg. 1/31: *Shining Through.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Juice.* #2—*Juice.* #3—*The Hand That Rocks the Cradle.* #4—*Strictly Business.* #5—*Hook.* #6—*Star Trek VI: The Undiscovered Country; Kuffs.* #7—*Love Crimes.* #8—*Bugsy; The Addams Family.* #9—*The Last Boy Scout.* #10—*Bugsy.* #11—*Cape Fear.* #12—*Father of the Bride.* #13—*Beauty and the Beast; Freejack.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Love Crimes.* #2—*Juice.* #3—Through 1/30: *Freejack.* Beg. 1/31: *Into the Sun.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon.* #4—*JFK.* #5—*American Tail: Fievel Goes West; The Inner Circle.* #6—*My Girl.*

534. WESTBURY—WESTBURY—(333-1911). #1—Through 1/16: *The Addams Family.* Beg. 1/17: *Juice.* #2—*The Station.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 1/30: *Bugsy.* Beg. 1/31: *Shining Through.* #2—*Hook.* #3—*The Prince of Tides.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle; Kuffs.* #3—*Father of the Bride; Beauty and the Beast.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*JFK.* #2—*Juice.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Juice.* #2—*Hook.* #3—*The Hand That Rocks the Cradle.* #4—*Fried Green Tomatoes.* #5—*The Prince of Tides.* #6—*Beauty and the Beast; Cape Fear.* #7—*The Last Boy Scout; Rush.* #8—*Grand Canyon.* #9—*Freejack.* #10—*Love Crimes.* #11—*JFK; Father of the Bride.* #12—*Kuffs; The Addams Family; Star Trek VI: The Undiscovered Country.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Last Boy Scout; The Addams Family.* #2—*Grand Canyon.* #3—*Hook.* #4—*Father of the Bride.* #5—*Kuffs.* #6—*JFK.* #7—*Juice; Beauty and the Beast; Rush.* #8—*Star Trek VI: The Undiscovered Country; Cape Fear.* #9—*The Hand That Rocks the Cradle.* #10—*The Prince of Tides.* #11—*Juice; Fried Green Tomatoes.* #12—*Bugsy; Freejack; Love Crimes.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Fried Green Tomatoes.* #2—*The Hand That Rocks the Cradle.* #3—*Grand Canyon.* #4—*Father of the Bride.* #5—*Bugsy.* #6—*Juice.* #7—Through 1/30: *Freejack.* Beg. 1/31: *Into the Sun.* #8—*JFK.* #9—*The Prince of Tides.* #10—Through 1/30: *Hook; Kuffs.* Beg. 1/31: *Shining Through.*

611. CORAM—PINE—(698-6442). #1—*Father of the Bride.* #2—*Hook.* #3—*The Hand That Rocks the Cradle.* #4—*Beauty and the Beast.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Fried Green Tomatoes.* #2—*Grand Canyon.* #3—*The Prince of Tides.* #4—Through 1/30: *Bugsy.* Beg. 1/31: *Hard Promises.* #5—Through 1/30: *JFK.* Beg. 1/31: *Shining Through.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Hook.* #4—*JFK.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fried Green Tomatoes.*

618. ISLIP—ISLIP—(581-5200). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast; Cape Fear.* #3—*Freejack.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Beauty and the Beast; Cape Fear.* #2—*The Prince of Tides.* #3—*Kuffs.* #4—*Fried Green Tomatoes.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 1/30: *Dead Again.* Beg. 1/31: *For the Boys.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hook.* #2—*Juice.* #3—*Father of the Bride.* #4—*The Prince of Tides.* #5—*Kuffs; Freejack.* #6—*JFK.* #7—*Beauty and the Beast; Rush.* #8—*Bugsy.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 1/30: *Dead Again.* Beg. 1/31: *For the Boys.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Fried Green Tomatoes.* #2—*Love Crimes.* #3—Through 1/30: *Kuffs.* Beg. 1/31: *Into the Sun.* #4—Through 1/30: *Freejack.* Beg. 1/31: *Hard Promises.* #5—*Grand Canyon.* #6—*The Hand That Rocks the Cradle.* #7—*JFK.* #8—*Father of the Bride.* #9—*Hook.* #10—*The Prince of Tides.* #11—*Bugsy.* #12—*Juice.* #13—Through 1/30: *Beauty and the Beast; Rush.* Beg. 1/31: *Shining Through.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*JFK.* #2—*The Prince of Tides.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Europa, Europa.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Hook.* #2—*Beauty and the Beast; For the Boys.* #3—*The Prince of Tides.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 1/30: *Dead Again.* Beg. 1/31: *For the Boys.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Hand That Rocks the Cradle.* #2—Through 1/30: *Juice.* Beg. 1/31: *Bugsy.* #3—*Hook.* #4—*Father of the Bride.* #5—Through 1/30: *Freejack.* Beg. 1/31: *Shining Through.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Hand That Rocks the Cradle.* #2—*Hook.* #3—*Father of the Bride.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Hand That Rocks the Cradle.* #2—*Father of the Bride.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Hand That Rocks the Cradle.* #2—*Grand Canyon.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 1/30: *Love Crimes.* Beg. 1/31: *JFK.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*JFK.* #2—*Father of the Bride.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK.* #2—*Bugsy.* #3—Through 1/30: *The Addams Family.* Beg. 1/31: *Hard Promises.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Prince of Tides.* #2—*Father of the Bride.*

704. HARRISON—CINEMA—(835-9800). *Star Trek VI: The Undiscovered Country; The Addams Family.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Hook.* #2—*Rush.* #3—*JFK.* #4—*Grand Canyon.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Freejack.* #2—*Bugsy; Beauty and the Beast.* #3—*Grand Canyon.* #4—*Juice.* #5—*Fried Green Tomatoes.* #6—*The Hand That Rocks the Cradle.* #7—*JFK.* #8—*The Prince of Tides.* #9—*Hook.* #10—*Father of the Bride.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *JFK.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Prince of Tides.* #2—Through 1/30: *Hook.* Beg. 1/31: *Shining Through.* #3—*Bugsy.* #4—*Grand Canyon.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Hand That Rocks the Cradle.* #2—*Hook.* #3—*The Prince of Tides.* #4—*Bugsy; Beauty and the Beast.* #5—*Grand Canyon.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Freejack.* #2—*JFK.* #3—*Hook.* #4—*Father of the Bride.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Juice.* #2—*Beauty and the Beast.* #3—*Star Trek VI: The Undiscovered Country.* #4—*The Hand That Rocks the Cradle; Love Crimes.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Fried Green Tomatoes.*

718. RYE—RYE RIDGE—(939-8177). #1—*Father of the Bride.* #2—*Fried Green Tomatoes.*

719. SCARSDALE—FINE ARTS—(723-6699). *The Double Life of Véronique.*

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722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Freejack.* #2—*Father of the Bride.* #3—*The Hand That Rocks the Cradle.* #4—*Love Crimes; Beauty and the Beast.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Juice.* #2—*The Prince of Tides.* #3—*Hook.* #4—*Grand Canyon.* #5—*The Last Boy Scout.* #6—*Fried Green Tomatoes.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Fried Green Tomatoes.* #2—*Freejack.* #3—*Hook.* #4—*Grand Canyon.* #5—Through 1/30: *Bugsy.* Beg. 1/31: *Hard Promises.* #6—*JFK.* #7—*The Prince of Tides.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Rush.* #2—*Cape Fear; My Girl.* #3—*The Last Boy Scout; The Last Boy Scout.* #4—*Madame Bovary.* #5—*The Hand That Rocks the Cradle.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Father of the Bride.* #2—*Hook.* #3—*The Prince of Tides.* #4—*Grand Canyon.* #5—*Star Trek VI: The Undiscovered Country; The Hand That Rocks the Cradle.* #6—*Cape Fear; Beauty and the Beast.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 1/30: *JFK.* Beg. 1/31: *Shining Through.* #2—*Bugsy.*

757. NYACK—CINEMA EAST—(358-6631). *JFK.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Grand Canyon.* #2—*Hook.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Father of the Bride.*

762. SPRING VALLEY—PIX—(425-1132). #1—*The Hand That Rocks the Cradle.* #2—*The Last Boy Scout; Beauty and the Beast.*

764. LAFAYETTE—(357-6030). *The Prince of Tides.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Fried Green Tomatoes.* #2—*Hook.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*Bugsy.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Father of the Bride.* #2—*JFK.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Cape Fear.* #2—*The Hand That Rocks the Cradle.* #3—*Freejack; Beauty and the Beast.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Father of the Bride.* #2—*Hook.*

807. GREENWICH—CINEMA—(869-6030). #1—*American Tail: Fievel Goes West; Bugsy.* #2—*Fried Green Tomatoes.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Inner Circle.* #2—*JFK.* #3—*The Prince of Tides.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 1/30: *Hook.* Beg. 1/31: *Shining Through.* #2—*The Prince of Tides.*

810. NORWALK—CINEMA—(838-4504). #1—*Juice.* #2—*The Hand That Rocks the Cradle.*

813. SOUTH NORWALK—SONO—(866-9202). 1/28-30: *Europa, Europa* (1991). 1/31-2/10: *Naked Lunch.*

815. STAMFORD—CROWN AVON—(324-9205). #1—*Freejack.* #2—*Kuffs.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Father of the Bride.* #2—*Beauty and the Beast; Rush.* #3—*Grand Canyon.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook.* #2—*The Hand That Rocks the Cradle.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Love Crimes.* #2—*Freejack.* #3—*Bugsy.* #4—*Hook.* #5—*Beauty and the Beast; Kuffs.* #6—*The Hand That Rocks the Cradle.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Star Trek VI: The Undiscovered Country.* #2—*Father of the Bride.* #3—*JFK.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*JFK.* #4—*Bugsy.*

821. WESTPORT—POST—(227-0500). *Fried Green Tomatoes.*

822. WILTON—CINEMA—(762-5678). *Love Crimes; Beauty and the Beast.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Freejack.* #2—*Bugsy.* #3—*Kuffs.* #4—*The Prince of Tides; Hook.* #5—*Rush; Grand Canyon.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Juice.* #2—*Freejack.* #3—*Love Crimes.* #4—*Beauty and the Beast; The Hand That Rocks the Cradle.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Hook.* #2—*Bugsy.* #3—*Father of the Bride.* #4—*The Hand That Rocks the Cradle.* #5—*Grand Canyon.* #6—*The Prince of Tides.* #7—*Rush; Beauty and the Beast.* #8—*Juice.* #9—*Juice.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Grand Canyon.* #2—*Fahter of the Bride.* #3—*The Prince of Tides.* #4—*Bugsy.* #5—*Fried Green Tomatoes.* #6—*Beauty and the Beast; Rush.* #7—*JFK.* #8—*Love Crimes.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Freejack.* #2—*The Hand That Rocks the Cradle.* #3—*Juice.* #4—*The Last Boy Scout.* #5—*Kuffs.* #6—*Hook.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Hook.* #2—*The Addams Family.* #3—*Cape Fear; The Last Boy Scout.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Cape Fear; The Prince of Tides.* #2—*My Girl; The Last Boy Scout; The Addams Family.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Naked Lunch.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Last Boy Scout.* #2—*Juice.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Grand Canyon.* #2—*Freejack.* #3—*Kuffs.* #4—*The Inner Circle; The Addams Family.* #5—*Love Crimes; Beauty and the Beast.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Grand Canyon.* #2—*Bugsy.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Hand That Rocks the Cradle.* #2—*Father of the Bride.* #3—*Bugsy.* Beg. 1/31: *Fried Green Tomatoes.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Freejack.* #2—*Love Crimes; Beauty and the Beast.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Rush; Beauty and the Beast.* #2—*Kuffs.* #3—*Juice.* #4—*Grand Canyon.* #5—*Juice.* #6—*The Last Boy Scout.* #7—*The Hand That Rocks the Cradle.* #8—*Hook.* #9—*Freejack.* #10—*Love Crimes.* #11—*Cape Fear; The Addams Family.* #12—*Bugsy.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*JFK.* #2—*The Prince of Tides.* #3—Through 1/30: *Hook.* Beg. 1/31: *Hard Promises.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Prince of Tides.* #2—*JFK.* #3—*Hook.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Cape Fear; Beauty and the Beast.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Rush.* #2—*Bugsy.*

932. ELIZABETH—ELMORA—(352-3483). *The Prince of Tides.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Kuffs.* #2—*Love Crimes.* #3—*The Hand That Rocks the Cradle.* #4—*Hook; Beauty and the Beast.* #5—*Freejack; The Addams Family.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast; Cape Fear.* #3—*Freejack.* #4—*Grand Canyon.* #5—*Hook.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Madame Bovary.*

936. UNION—UNION—(686-4373). #1—*The Addams Family.* #2—*The Prince of Tides.*

937. WESTFIELD—RIALTO—(232-1288). #1—*The Prince of Tides.* #2—*Hook.* #3—*Grand Canyon.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Addams Family; Beauty and the Beast.* #2—*Father of the Bride.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Freejack.* #2—*Kuffs.* #3—*Hook.* #4—*Father of the Bride.* #5—*The Hand That Rocks the Cradle.*

951. CLOSTER—CLOSTER—(768-8800). *Bugsy.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Bugsy.* #2—*Juice.* #3—*Love Crimes.* #4—*The Hand That Rocks the Cradle.*

953. EMERSON—QUAD—(261-1000). #1—*Grand Canyon.* #2—*The Hand That Rocks the Cradle.* #3—*The Last Boy Scout.* #4—*American Tail: Fievel Goes West; My Girl.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 1/30: *JFK.* Beg. 1/31: *Shining Through.* #2—*The Prince of Tides.*

959. PARAMUS—CINEMA 35—(845-5070). *Cape Fear.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Hand That Rocks the Cradle.* #2—*Beauty and the Beast; Star Trek VI.* #3—*Rush.* #4—*The Prince of Tides.* #5—*JFK.* #6—*Fried Green Tomatoes.* #7—*Kuffs.* #8—*Bugsy.* #9—*Hook.* #10—*Grand Canyon.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Juice.* #2—*Father of the Bride.* #3—*Freejack.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Hook.* #2—*Fried Green Tomatoes.* #3—*Grand Canyon.* #4—*Beauty and the Beast; Kuffs.* #5—*Juice.* #6—*Love Crimes.* #7—*Freejack.* #8—*JFK.* #9—*The Prince of Tides; Bugsy.* #10—*Father of the Bride; The Hand That Rocks the Cradle.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Kuffs; The Addams Family.* #4—*The Hand That Rocks the Cradle.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Father of the Bride.* #2—*Love Crimes.* #3—*Freejack.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Prince of Tides.* #2—*Grand Canyon.* #3—*The Inner Circle.* #4—*Beauty and the Beast; JFK.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Father of the Bride; Bugsy.* #2—*Cape Fear; Beauty and the Beast.* Beg. 1/31: *Fried Green Tomatoes.*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 1/30: *Hook.* Beg. 1/31: *Shining Through.* #2—*The Prince of Tides.* #3—*Freejack.* #4—*JFK.*

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NEW YORK MAGAZINE
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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

★ **THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. As Gomez Addams, Raul Julia does his south-of-the-border bravura charm to rotting perfection, and as Morticia, Anjelica Huston, all sharp angles and drooping erotic languor, gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. (12/2/91) PG-13. **18, 36, 67, 158, 160, 505, 524, 530, 534, 606, 608, 702, 704, 906, 908, 912, 919, 933, 936, 938, 967**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **320, 401, 601, 521, 533, 807, 953**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally hungry missionary wife. Quinn gives an engrossing, superbly tormented performance and we're ready to follow him as he works through Martin's wrenching spiritual transformation. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force. (Powers, 12/9/91) R. **22, 61**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. **10, 20, 40, 55, 87, 152, 157, 158, 160, 206, 211, 214, 216, 218, 220, 222, 301, 303, 306, 309, 319, 400, 406, 504, 505, 506, 512, 517, 522, 524, 530, 601, 606, 608, 611, 618, 619, 621, 625, 632, 706, 709, 715, 722, 755, 762, 803, 816, 818, 822, 901, 902, 904, 912, 918, 919, 930, 933, 934, 938, 961, 965, 970, 971**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. R. **3, 38, 49, 306, 522, 632**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas—a visionary goon who worked on his diction and manners and who hated his buggy nickname—and he gives a complex and rousing performance. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). (12/16/91) R. **9, 19, 26, 33, 60, 67, 85, 155, 158, 160, 203, 210, 214, 217, 219, 302, 304, 313, 315, 319, 401, 500, 504, 505, 506, 512, 514, 516, 530, 530, 600, 608, 610, 612, 621, 625, 634, 702, 706, 708, 709, 724, 756, 801, 807, 818, 820, 900, 902, 904, 916, 917, 919, 931, 951, 952, 961, 965, 971**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. He has one great scene, though—when he talks softly and feelingly to the teenager, who almost trusts him. For the rest, Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The camera runs in and out; the cutting throws us around the room; the actors look as if their heads are being squeezed in a winepress. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. (11/25/91) R. **12, 19, 31, 59, 68, 87, 160, 320, 515, 521, 530, 606, 608, 618, 619, 753, 755, 803, 906, 908, 919, 930, 934, 959, 971**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. She's a great and beguiling presence, and Kieslowski's camera views her rapturously—even as the rest of his movie is gazing with respect at the world's appalling, exhilarating, ineffable strangeness. (Powers, 11/18/91) R. **81, 719**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **14, 630, 813**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. His eyes roll back, his lips lock around his teeth, and he seems to swoon in his chair. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. Incest would perhaps be a better solution to George's problems than all this overwrought humiliation. Diane Keaton plays George's wife and is given nothing to do but grin at his discomfort. Martin Short, his hair teased, wrestling with an indecipherable Hungaro-Litho-Slovak accent, is funny for a while as a fussy wedding coordinator, but Short is forced to draw too much on his powers of caraicature. (1/13/92) PG. **10, 21, 36, 44, 66, 89, 152, 155, 200, 215, 219, 302, 306, 308, 312, 314, 322, 400, 406, 501, 504, 506, 512, 517, 523, 524, 530, 601, 606, 608, 610, 611, 613, 621, 625, 634, 635, 636, 700, 703, 706, 714, 718, 722, 755, 760, 802, 805, 816, 819, 902, 904, 917, 938, 950, 962, 964, 965, 969, 971**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **7, 38, 42, 58**

★**FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. (12/2/91). R. **59, 506, 521, 620, 623, 632, 633**

FREEJACK—(1 hr. 50 min.; 1992) A race-car driver (Emilio Estevez) crashes into the year 2009—literally. There he is pursued by a futuristic bounty hunter (Mick Jagger) and shmoozed by a slick salesman (Anthony Hopkins) selling immortality. Directed by Geoff Murphy. R. **7, 18, 24, 33, 62, 67, 85, 150, 152, 155, 157, 158, 160, 204, 208, 210, 213, 216, 220, 222, 300, 303, 304, 313, 315, 317, 318, 406, 503, 507, 510, 514, 517, 520, 522, 530, 532, 606, 608, 610, 618, 621, 625, 634, 706, 714, 722, 724, 803, 815, 818, 900, 901, 905, 912, 918, 919, 933, 934, 950, 962, 965, 969, 972**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **19, 53, 200, 206, 214, 219, 304, 313, 315, 406, 503, 505, 523, 524, 527, 533, 606, 608, 610, 612, 617, 619, 625, 706, 716, 718, 723, 724, 800, 807, 821, 904, 917, 961, 965, 971**

★**GRAND CANYON**—(2 hrs. 20 min.; 1991) Working with his wife, Meg, who collaborated with him on the screenplay, Lawrence Kasdan has made a film about the collapse of civic life in America—the war of all against all on the streets, the raging social divisions, the hazards and humiliations of city living that are now accepted as routine. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a a life-affirming surge of emotion that isn't very helpful. But Kasdan is reaching out. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. The other major players are Mack's wife, Claire (Mary McDonnell), who adopts an abandoned baby; his best friend, Davis (Steve Martin), a producer of crass, violent action movies who gets a taste of his own medicine on the street; and his secretary, Dee (Mary-Louise Parker), who is having an affair with Mack that is a minor matter for him but emotionally devastating for her. With Alfre Woodard. (1/13/92) R. **19, 19, 48, 80, 152, 160, 200, 206, 213, 219, 302, 304, 311, 315, 319, 406, 503, 505, 509, 514, 517, 523, 526, 533, 601, 606, 608, 610, 612, 616, 625, 638, 705, 706, 708, 709, 723, 724, 755, 759, 801, 816, 820, 900, 902, 904, 912, 916, 919, 934, 937, 953, 961, 965, 967, 970**

GUILTY AS CHARGED—(1 hr. 35 min.; 1991) A black comedy about a self-appointed avenger of crime who tracks down and then executes escaped or paroled murderers in a homemade electric chair with the help of a minister and a retired wrestler. With Rod Steiger and Lauren Hutton. NR **6**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 12, 19, 26, 34, 55, 66, 85, 91, 152, 157, 158, 160, 200, 203, 211, 213, 216, 218, 220, 222, 300, 305, 306, 314, 317, 322, 401, 406, 504, 505, 509, 512, 513, 517, 519, 523, 524, 530, 601, 606, 608, 610, 611, 613, 618, 625, 634, 635, 636, 638, 706, 709, 715, 722, 753, 755, 762, 803, 810, 817, 818, 901, 902, 905, 917, 919, 933, 934, 950, 952, 953, 961, 964, 965, 967**

HARD PROMISES—(1 hr. 35 min.; 1992) Can Joey Coalter, a charming rogue with wanderlust, win his ex-wife back before she marries a dependable appliance salesman? He has 24 hours to try in this romantic comedy. Directed by Martin Davidson. With Sissy Spacek, William Peterson, and Brian Kerwin. PG. **12, 18, 36, 59, 67, 85, 219, 310, 319, 406, 503, 612, 625, 702, 724, 920**

HEAR MY SONG—(1 hr. 44 min.; 1992) A romantic comedy loosely based on the life of Josef Locke, the Irish tenor who fled England at the height of his career to avoid arrest for tax evasion, and the enterprising impostor who played to sellout audiences around the country while Locke was gone. Dir. by Peter Chelsom. With Ned Beatty and Adrian Dunbar. R. **63**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier, and Victoria Abril as the daughter, a creepily competitive yet haplessly loving rival. High and low camp mixed together. (12/16/91) R. **9, 81**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. Peter enters a Neverland that is a cross between your local Burger King and a particularly congested page of *Where's Waldo?* As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. And Bob Hoskins, as Smee, Hook's obsequious partner in larceny, does a great double-pump windup in a pirate baseball game. The rest of the movie is corporate whimsy. (1/6/92) PG. **18, 33, 53, 67, 85, 150, 152, 158, 158, 160, 200, 204, 214, 217, 219, 222, 304, 307, 310, 313, 315, 319, 406, 500, 505, 507, 512, 514, 517, 523, 528, 530, 600, 606, 608, 610, 611, 616, 621, 625, 632, 634, 635, 705, 706, 708, 709, 714, 723, 724, 755, 759, 800, 805, 809, 817, 818, 900, 902, 905, 906, 919, 920, 922, 933, 934, 937, 950, 965, 972**

IN THE HEAT OF PASSION—(1 hr. 20 min.; 1992) Charlie, an aspiring actor, gets a part in a TV crime show because he resembles an at-large rapist. But when some unscrupulous viewers notice the likeness, Charlie's life begins to imitate art. R. **38**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **10, 26, 45, 309, 515, 522, 533, 808, 912, 970**

INTO THE SUN—(1 hr. 40 min.; 1992) A bratty young actor seeks the advice of a disciplined, unbending Air Force captain in preparation for an upcoming film role as a fighter pilot. Directed by Deborah Moore. With Anthony Michael Hall and Michael Pare. PG-13. **33, 155, 222, 300, 307, 319, 507, 517, 532, 610, 625**

★**JFK**—(3 hrs. 8 min.; 1991) All right, everybody, calm down. It's just a *movie*, remember? And as a movie, some of it is stunning. Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out suppositions. Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. The movie is a puzzle, an adventure. Don't be afraid of it. (1/6/92) R. **9, 9, 19, 24, 64, 79, 160, 206, 210, 219, 220, 301, 306, 311, 318, 406, 503, 505, 506, 517, 522, 524, 527, 533, 603, 606, 608, 610, 612, 616, 621, 625, 627, 639, 700, 702, 705, 706, 707, 714, 724, 756, 757, 802, 808, 819, 820, 904, 920, 922, 956, 961, 965, 970, 972**

JUICE—(1 hr. 34 min.; 1992) Reviewed in this issue. R. **5, 18, 24, 32, 52, 52, 65, 85, 91, 150, 152, 156, 157, 158, 158, 160, 160, 208, 211, 211, 214, 215, 218, 218, 220, 222, 300, 305, 307, 314, 317, 507, 510, 512, 530, 530, 532, 534, 603, 606, 608, 608, 610, 621, 625, 634, 706, 715, 723, 810, 901, 902, 902, 905, 911, 919, 919, 952, 962, 965**

KAFKA—(1 hr. 28 min.; 1991) Reviewed in this issue. PG-13. **50**

KUFFS—(1 hr. 40 min.; 1991) After his brother is gunned down in the line of duty, a 21-year-old high-school dropout (Christian Slater) inherits a private police-patrol service and a personal vendetta. PG-13. **5, 20, 31, 59, 68, 152, 158, 160, 210, 211, 216, 218, 300, 305, 314, 319, 400, 503, 510, 522, 530, 601, 606, 608, 610, 619, 621, 625, 815, 818, 900, 905, 912, 919, 933, 950, 961, 965, 967**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex-CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Tony Scott. R. **33, 33, 60, 89, 150, 152, 158, 160, 210, 211, 213, 218, 219, 307, 310, 319, 503, 514, 530, 606, 608, 723, 753, 762, 905, 906, 908, 911, 919, 953**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. With Chris Eccleston and Paul Reynolds. R. **38, 49**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, and Jim Broadbent. NR. **14, 43**

LOVE CRIMES—(1 hr. 30 min.; 1992) Lizzie Borden directs an erotic thriller about an ambitious prosecuting attorney (Sean Young) who seeks out an alleged rapist (Patrick Bergin) for some dangerous—and kinky—games. R. **3, 18, 33, 44, 67, 85, 157, 158, 160, 217, 220, 300, 304, 305, 307, 319, 406, 512, 514, 516, 517, 530, 532, 606, 608, 625, 639, 715, 722, 818, 822, 901, 904, 912, 918, 919, 933, 952, 965, 969**

THE LUNATIC—(1 hr. 33 min.; 1992) A ribald comedy set in a small Jamaican village, about an unusual ménage à trois consisting of a good-natured vagabond, a lusty German tourist, and a multitalented butcher. R. **11**

MADAME BOVARY—(2 hrs. 10 min.; 1991) In French with

English subtitles. Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife and her ill-fated attempts to escape her bourgeois life. With Isabelle Huppert as Emma. PG. **3, 43, 206, 314, 522, 753, 935**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **18, 54**

MY GIRL—(1 hr. 32 min.; 1991) Anna Chlumsky (Vada Sultenfuss) plays a saucy, confused eleven-year-old girl who lives with her mortician father, Harry (Dan Aykroyd). Unnerved by the cadavers brought into their home and forever blaming herself for her mother's death, she feels comfortable only with her shy pal Thomas J. (*Home Alone*'s Macaulay Culkin), with whom she shares her first kiss. Zieff finds the sweetness in Culkin and the chipmunk-cheeked Chlumsky, which only makes it all the more shocking when, in the movie's most talked-about twist, Thomas J. is stung to death by bees. Kids will certainly survive this death, but many parents will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. The movie celebrates life's healing power, and while Vada confronts death, her father is reborn, falling in love with a cheery makeup artist (Jamie Lee Curtis). Both Aykroyd and Curtis turn in warmhearted performances. (Powers, 12/9/91) PG. **38, 59, 160, 309, 506, 521, 533, 753, 908, 953**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 38, 58**

NAKED LUNCH—(1 hr. 55 min.; 1991) David Cronenberg's adaptation of the classic underground novel is closer in style to *Barton Fink* than to William Burroughs. Drawing on events from Burroughs's life (most notably the accidental killing of his wife), this brilliant yet slight movie is less an assault on star-spangled decency than an amusingly hallucinatory fable about the origins of the book whose title it shares. Set in 1953 New York City and the imaginary North African territory of Interzone (which is equal parts Tangier and hell), it focuses on Burroughs's alter-ego, William Lee (Peter Weller), a man "addicted to something that doesn't exist" —writing. Although the movie's filled with bad sights—icky secretions, needles gouging into arms—*Naked Lunch* isn't really a gross-out movie. It's about the psychic pain that transforms Lee/Burroughs into an artist. Although the supporting cast couldn't be better (does Judy Davis ever put a foot wrong?), the knockout performance is by Weller. Minute by minute, Cronenberg's picture is a small masterpiece—moody, elegant, funny as hell. But the movie's triumph is more stylistic than emotional. The most disturbing thing about *Naked Lunch* is that it isn't in the least disturbing. (Powers, 1/20/92) R. **7, 46, 59, 516, 910**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★ **THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. (12/16/91) R. **9, 19, 25, 41, 62, 67, 67, 83, 152, 155, 200, 204, 206, 214, 217, 219, 300, 302, 304, 306, 308, 310, 313, 315, 318, 321, 406, 502, 503, 505, 513, 517, 519, 520, 523, 524, 526, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 627, 632, 703, 706, 708, 709, 723, 724, 755, 764, 801, 808, 809, 820, 900, 902, 904, 908, 920, 922, 932, 936, 937, 956, 961, 965, 967, 970, 972**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3**

RHAPSODY IN AUGUST—(1 hr. 38 min.; 1991) In Japanese with English subtitles. On holiday in the countryside outside Nagasaki, three generations have their reflections on the effects of war interrupted by the sudden arrival of a foreigner (Richard Gere). Directed by Akira Kurosawa. PG. **81**

★ **RUSH**—(2 hrs.; 1991) About two narcs who get in too deep, and though the needles inserted into their veins may cause you to look away, the faces are good. Lili Fini Zanuck, directing her first feature, certainly doesn't set the table with doilies. This is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal—and Zanuck successfully creates and holds moods between Jason Patric and Jennifer Jason Leigh, tense, ambivalent moods lasting through long scenes played out in near silence. Leigh does her flat, strong, bottom-dog-courage readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, continues to be the best young actor in American movies. *Rush* penetrates an obscure milieu—the working-class Texas of bars and squat tract houses—with sympathetic dismay. Featuring a wonderful performance by Max Perlich as a nervous young dealer. (1/13/92) R. **10, 20, 55, 87, 156, 158, 160, 200, 219, 315, 506, 510, 517, 522, 606, 608, 621, 625, 705, 753, 816, 900, 902, 904, 919, 931, 961**

SHINING THROUGH—(2 hrs. 7 min.; 1992) A Queens secretary falls for her boss, a military intelligence officer, and goes undercover inside the home of a high-ranking Nazi official to prove herself. Based on the novel by Susan Isaacs. Directed by David Seltzer. With Michael Douglas, Melanie Griffith, and Liam Neeson. R. **5, 19, 41, 53, 155, 217, 219, 300, 302, 304, 310, 319, 406, 503, 514, 516, 517, 528, 600, 610, 612, 625, 634, 708, 756, 809, 956, 972**

★ **STAR TREK VI: THE UNDISCOVERED COUNTRY**—(1 hr. 50 min.; 1991) Director Nicholas Meyer brings continuous tension to the story, as well as flashes of visual grandeur and elegance; he draws from the gerontocratic cast the usual elegiac witticisms and royally indulges Christopher Plummer as a Shakespeare-quoting Chang, general of the Klingons. You haven't lived until you've heard "To be or not to be" in the original Klingon. (1/27/92) PG. **9, 20, 36, 36, 59, 530, 606, 608, 704, 715, 755, 819, 961**

THE STATION—(1 hr. 32 min.; 1991) In Italian with English subtitles. One stormy night at a provincial train station in Italy, a sleepy stationmaster is awakened by Flavia, a glamorous young heiress fleeing from a quarrelsome boyfriend. While Flavia waits through the night for the next train to Rome, she and the shy stationmaster enter into an unlikely acquaintance. Directed by Sergio Rubini. NR. **11, 534**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **13**

THANK YOU AND GOODNIGHT!—(1 hr. 17 min.; 1991) In a quirky comedy, director Jan Oxenberg examines her own mixed feelings during the final illness and death of her grandmother. NR. **1**

★ **35 UP**—(2 hr. 7 min.; 1992) A commonplace documentary epic. At seven-year intervals, feature-film director Michael Apted and Britain's Granada Television have returned to the same group of men and women they first began filming when the subjects were just seven-year-old children. As in the past, we are held by the family-scrapbook terrors inherent in the project—the heart-tugging fascination of what happens to people physically over time. The way *35 Up* has been edited, you needn't have seen the earlier films to become engrossed in this one: Apted includes many shots and bits of dialogue from the earlier films, and we see the subjects as mumbling or hyperarticulate seven-year-olds, then as awkward, floppy adolescents, heads lowered or turned away from the cameras, and again as self-conscious young adults facing the satisfaction or disappointment of their dreams. Each man or woman is caught in the strangeness of aging, a process that mysteriously contains refinement and coarsening and that strikes many of us, though common sense may suggest otherwise, as ineluctably tragic. The movie is also eloquent on such things as the enduring rigidity of the class system in England and the joys and consolations of family life. Fiction films don't yield this heartbreaking sense of the nakedness of life, inexorably unfolding one minute after another. Looking at the characters of *35 Up*, rich or poor, sane or mad, we think that they are all very brave. (1/27/92) NR. **1**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) This is Wim Wenders's first movie since the marvelous *Wings of Desire*, and it seems designed to wow an even larger audience. Set in 1999, it begins like a Teutonic remake of *It's a Mad, Mad, Mad, Mad World*. William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (reliable Sam Neil), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rudiger Vogler, who casually steals all his scenes). After hopscotching all over the globe, the whole gang winds up in the Australian outback, where the action quickly devolves into a bludgeoning allegory about scientific responsibility and technology invading our dreams. Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the sheer logistics of the production evidently did him in—the movie feels jet-lagged. There's just no chemistry between the bloodless Hurt and the disastrous Dommartin, Wenders's real life girlfriend, whose performance the director obviously saw with his heart. (Powers, 1/20/92) R. **3**

YOUNG SOUL REBEL—(1 hr. 43 min.; 1991) A young British filmmaker uncovers the rising black youth subculture that ran alongside the noisy punk movement in 1977 London. Dir. Isaac Julien. NR. **10**

REVIVALS

AFTER THE REHEARSAL—(1 hr. 12 min.; 1984) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie made for television, with Erland Josephson as a famous theater director (modeled after Bergman himself), Ingrid Thulin as an aging star and his former mistress, and Lena Olin as a rising young actress who would *like* to be his mistress. All three characters speak in Bergman's peculiarly overexplicit, agonized jargon. **8**

THE LAST METRO—(2 hrs. 13 min.; 1980) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. **8**

LOVE ON THE RUN (1979)—(1 hr. 33 min.) In French, Eng. subtitles. The fifth installment in François Truffaut's continuing saga of his alter ego, Antoine Doinel, played, as always, by Jean-Pierre Léaud. Now in his thirties, Antoine has become a shallowly narcissistic man whose one great redeeming strength is his willingness to throw himself into wild romantic encounters without a moment's thought. The movie is deft and fast, but in the end you may wonder if Doinel is worth the bother. **8**

THEATER
LISTINGS

COMPILED BY RUTH GILBERT

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- ● Running more than a year.
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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Friday, January 31

CRAZY FOR YOU–Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, focusing on a banker's son who is sent by his mother to Deadrock, Nevada (a mining town), to foreclose a theater, where he meets and falls in love with the only girl in a town of 157 men. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs); co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolto and John McGowan; directed by Mike Ockrent. With a cast of 30 featuring Bruce Adler, John Hillher, Michele Pawk, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m. ($35 to $60); Wednesday at 2 p.m. ($30 to $55). Previews start 1/31 prior to a 2/19 opening. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 hit musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser wrote the book and lyrics and composed the score; directed by Gerald Gutierrez; choreographed by Liza Gennaro. Spiro Malas is the middle-aged vineyard owner, Sophie Hayden is the mail-order bride, Charles Pistone is the handsome ranch foreman, and there is a further cast of 26, including Claudia Catania, Buddy Crutchfield, Tad Ingram, Liz Larsen, Mark Lotito, Bill Nabel, and Scott Waara. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55; previewing now prior to a 2/13 opening. At the **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m., $32 to $50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except Thursdays, which are dark) at 8 p.m., $32.50 to $60. At the **Winter Garden,** 1634 Broadway at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. At **Lunt-Fontanne,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CRAZY HE CALLS ME—Polly Draper and Barry Miller are the stars in Abraham Tetenbaum's two-character play, set in 1930s Brooklyn and focusing on the interaction between a female charity worker and an attorney; directed by John Ferraro. From 1/27, the following schedules pertain: Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $12 to $35; and no Sunday performances. **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs.

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast consists of Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, Dearbhla Molloy (who return home 3/5, when an American cast takes their place.) Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. (Actors Fund Benefit 2/2 at 8 p.m.). At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel, it takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. With Cyd Charisse as the ballerina, and John Schneider as the Baron, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday through Saturday (never on Thursday) at 8; Saturday and Wednesday at 2 p.m.; Sunday at 3; $7.50 to $60. Opened: 11/12/89. *(Postponed from 1/27 until 2/3 at which time it re-opens with the above information intact at the* ***Gershwin****, 51st Street West of Broadway (586-6510).* 2 hrs. ● ● **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, and Paxton Whitehead are the stars of this honeymoon comedy which ponders and dwells on the thought "This is no place to bring a new bride"; written by Georges Feydeau and Maurice Desvalliers (and featuring their usual shenanigans), translated by John Mortimer, and directed by Tom Moore. Costumes are by Patricia Zipprodt. Others in the cast are Doug Adair, Danielle Ferland, Nell Balaban, John Beal, Richard Ferrone, Andrew Hubatsak, Bruce Katzman, George Martin, Kia Graves, Danny Burstein, Madeleine Potter, Alec Mapa, Zane Lasky, Siobhan Tull, Carol Woods, Patick Tull, and Brian Reddy. Tuesday through Saturday at 8; Wednesday and Saturday at 2 p.m., Sunday at 3; $35 to $40; through 3/1. At the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Scott Wentworth (replacing Alan Rosenberg from 1/30 through 3/4 while the latter does some TV chores), and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. Featured in the splendid ensemble cast are David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (who will play Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $60. $16 tickets are available at the box office, Monday through Thursday, for students and seniors with valid I.D.s; 2 to a person. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle are the present stars of the musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 p.m. and Saturdays at 8 p.m.). Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50. At the **Music Box Theater,** 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, stagehands, and audience alike. Featured in the cast are Karen Culliver (the Creature's protégée), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $35 to $60. Opened: 1/6/88. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35 to $60; Wednesday at 2 p.m., $30 to $52.50; Saturday at 2, $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

TWO SHAKESPEAREAN ACTORS—Richard Nelson (one of our most interesting playwrights) tells us about England's leading actor William Macready (Brian Bedford) and America's matinee idol Edwin Forrest (Victor Garber), whose different interpretations of *Macbeth* caused theatergoers to riot on Astor Place in New York in 1849; with a large cast incisively, strikingly directed by Jack O'Brien. Featured are Frances Conroy, Zeljko Ivanek, Eric Stoltz, Tom Aldridge, Laura Innes, Hope Davis, Alan Brasington, Le Clanche du Rand, Bill Moor, James Murtagh, and Judy Kuhn. Tuesday through Saturday at 8; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $37.50; runs through 2/9. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 45 mins. **IRLS**

THE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Durrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth when she visits him in later years. Featured in the cast are Jarlath Conroy, Gordon Joseph Weiss, John Jason, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy Britten Parker, Garry D. Williams, Doug Stender, Kelly Walters, and Tom Tammi. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $25 to $35; runs through 2/23. At the **Roundabout Criterion Center,** Stage Right, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 15 mins. **IRLS**

THE WILL ROGERS FOLLIES—1991's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director-/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Comden and Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2; $25–$60. Opened: 5/1/91.**Palace**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical.* Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater,** 407 West 43rd Street (307-4100).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother (Richard Thompson) and sister (Cherry Jones) on a fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantella); directed by Anne Bogart. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $32; 1/29 through 3/8. At the **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $32.50. **Lamb's Theater,** 130 West 44th Street (997-1780).

BELLA, BELLE OF BYELORUSSIA—Jeffrey Essman's play, directed by Christopher Ashley, with music and lyrics by Michael John LaChiusa, about life in what was the Soviet Union in 1989, revolving around an idealistic young woman (Claire Beckman) employed in a Minsk tractor factory. Featured in the cast are Paul Stolarsky, Ann Mantell, Willis Sparks, Becca Lish, Jefferson Mays, and Harriet Harris. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $24 to $26; through 2/2. At the **WPA Theater,** 519 West 23rd Street (206-0523).

THE BELLS—A one-man show with a bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton; and directed by Eureka. Friday at 11 p.m.; Saturday at 10 p.m.; $15. At the **Charles Ludlam Theater,** 1 Sheridan Square (691-2271).

BIG NOISE OF '92—*(Diversions From the New Depression)* Neilan Tyree and John Waters alum Mink Stole, with Kit McClure and her All-Girl Orchestra, in an antidote to the dismal news of today, featuring seldom-heard songs by Noel Coward, Cole Porter, Gus Kahn, Johnny Mercer, et al. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $30. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

BILOXI BLUES—A revival of Neil Simon's World War II comedy which is the second play of his semi-autobiographical trilogy, and follows the youth (Ken Altman) from Brooklyn to Biloxi for basic training in 1943; directed by Christopher Catt. Included in the cast are Randy Wilhelm, Dan Grinko, Richard Van Slyke, Jane Larkworthy, Steve Ross, James Luria, Mary Rodgers, and Brian Meyers. Thursday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $12 to $15; 1/31 through 2/9. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater,** 434 Lafayette Street (254-4370).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; starring and directed by Everett Quinton. Featured in the cast are Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25; through 2/2. At the **Charles Ludlam Theater,** One Sheridan Square (691-2271).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in a revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through 3/22. A Manhattan Theater Club production at the **City Center Stage 1,** 131 West 55th Street (645-0905).

BORN IN THE R.S.A.—Barney Simon's play, directed by Michael LaPolla, and featuring a multi-racial cast that includes Danna Call, William-Kevin Young, Christopher Cass, Carolyn Popp, Joanna Going, and Toni Ann Johnson. It's a tale about life, both black and white, amid the conflicting demands of loyalty in contemporary South Africa. Tuesday through Saturday at 8 p.m.; Sunday (2/2 and 9) at 7 p.m.; Sunday (2/9 and 16 at 3 p.m.); $10. A Carousel Theater Company production at the **Judith Anderson Theater,** 422 West 42nd Street (741-5542).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday through Saturday at 8 p.m.; $15; through 3/1. At the **DUO Theater,** 62 East Fourth Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. There is laughter aplenty and funny lines pop up all over. The fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Karen Valentine, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50–$37.50. At the **Promenade Theater,** Broadway at 76th Street (580-1313).

CHESS—A pop-rock musical, with revisions of book and lyrics for a production by Tim Rice, reset in the late 60s, telling of an international team and their friends: J. Mark McVey, Kathleen Rowe McAllen, Jan Horvath, Nita Moore, Tim Shew, Rebecca Timms, Michael Visconti, Carol Shuberg, Mark Ankeny, Patrick Jude, Ray Walter, and Bob Frisch. Composers are Benny Anderson and Bjorn Ulvaeus; the director is David Taylor. Wednesday through Sunday at 8 p.m. (except for Fridays which are at 8:30 p.m.); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $17 to $25; from 1/29. At the **Master Theater,** 310 Riverside Drive, at 103rd Street (663-8893).

CINDERELLA—A musical adaptation, by Norman Robbins, of the fairy tale, in English pantomime tradition, starring Melanie Wingart in the title role; music and lyrics are by Dan Levy and Amy Powers; directed by Laura Fine. Wednesday through Saturday at 7 p.m., Wednesday and Saturday at 2 p.m., and Sunday at 3 p.m.; $20 to $24; this time extended by popular demand through 3/8. A Riverside Shakespeare Company production at the **Playhouse 91,** 316 East 91st Street (831-2000).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Willy Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. Tuesday and Thursday at 7:30 p.m., Friday and Saturday at 8 p.m, through 3/14 (2/19 at 7:30; 2/22 at 2); all seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

CREDITORS—Caroline Lagerfelt, Zach Grenier, and Nestor Serrano are the stars of August Strindberg's pre-Freudian look at a love triangle torn apart by psychological manipulation, set in a single day at a hotel on the west coast of Sweden; directed by Carey Perloff. Monday through Saturday at 8; Saturday at 3 p.m., Sunday at 3 and 7 p.m.; $22 to $27; from 1/27. **CSC Repertory,** 136 East 13th Street (677-4210).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday through Saturday at 8 p.m., Sunday at 2 p.m.; $20 to $27.50. At the **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

AN ENEMY OF THE PEOPLE—Henrik Ibsen's portrayal of a man's passionate attempt to save his community from ecological disaster; directed by Lucy Keyes. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; through 2/23; $12. At the **Westbury Repertory Theater,** 252 West 81st Street (874-7290).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Wednesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 2 and 5; $25 to $32.50. (*Please note: Show Postponed now until 1/30 when it moves to* ***Westside Theater,*** *407 West 43rd Street (307-4100).*

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Michael Berresse, Ryan Terry, Drew Geraci, and Jeff Blumenkrantz. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ● ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Harris Berlinsky has the title role in a revival of Bertolt Brecht's play (in an earlier English version by Charles Laughton), directed by Eve Adamson, telling of the scientist's quest for truth, his running afoul of church authority, and his eventual recantation. Featured in the cast are Jeanne Demers, Mark Waterman, Ian Duckett, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; 1/30; 2/1, 2, 13, 14 (additional dates in February and March—phone theater for specifics); through 3/20. A Jean Cocteau Repertory production (featuring Hanns Eisler's original music). **Bouwerie Lane**, 330 Bowery (677-0060).

GHOSTS—Edward Seamon, April Shawhan, Michael Levin, Arnie Burton, and Robin Leslie Brown appear in Henrik Ibsen's 1881 classic about a devoted mother and son, reunited after a long separation, who find themselves confronted by events from their past that force them to reveal long-harbored secrets; directed by Robert Brink. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; 1/31 through 3/14; $14 and $16. At the **Pearl**, 125 West 22nd Street (645-7708).

GRANDCHILD OF KINGS—*(The O'Casey Project)*: Part One of two, adapted and directed by Harold Prince, with traditional Irish music, based on the first two of the Sean O'Casey six-volume autobiographies, and featuring native Irish actors Dermot McNamara, Pauline Flanagan, Patrick Bedford, Rosemary Fine, Ciaran O'Reilly, and Paddy Croft (most playing a variety of roles) in the 22-member cast, and 3 musicians (the Morningstar group), and two ten-year olds, Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $30 to $35; from 1/31. An Irish Repertory Theater production at the **Theater for the New City**, 155 First Avenue (255-0270).

THE HOME SHOW PIECES—David Greenspan's cycle of short plays—*Doing the Beast, Too Much in the Sun, Portrait of the Artist,* and *The Big Tent*—chronicles a 7-year period in the history of their principal character, exploring absence, loneliness, and fantasy. The cast features Mr. Greenspan (who is also the director), Ron Bagden, and Tracy Ellis. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; $25. A New York Shakespeare Festival production at the Public Theater's **Martinson Hall**, 425 Lafayette Street (598-7150).

INVENTION FOR FATHERS AND SONS—Len Stanger and William Verderber are the stars in Alan Brody's play about a 48-year-old man who has the opportunity to interact with his 48-year-old deceased father; directed by Jay Raphael. Featured in the cast are Glynis Bell, Ben Hammer, Elaine Grollman, Monica Bell, and Gordon McDonald. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $25; through 2/2. At the **American Jewish Theater,** 307 West 26th Street (633-9797).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper and text by Michael Sommers and Steve Ross. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50; extended through 3/1. In the **Theater at St. Peter's,** 619 Lexington Avenue (688-7253).

JOB: A CIRCUS—Elizabeth Swados's play, based on the story in the Old Testament, is set here under the Big Top, with a modern-day Job haunted by images from his past; translated by Ness Rappaport. A group of professional actor/performers and clowns make up the cast and featured are: Mary Dino, Michael Sottile, J. Tori Evans, Stephen Ringold, Jeff Hess, Paul O'Keefe, AnnMarie Milazzo, Daniel Neiden, and Alan Mintz. Wednesday through Saturday at 8 p.m.,

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Sunday at 3 p.m.; $15; through 2/2. An Under One Roof production at the **One Dream Theater,** 232 West Broadway (219-1166).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *The Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20; previewing now prior to a 2/2 opening. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying their experience in Romania, a police state; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; extended through 2/2; $22. A New York Theater Workshop production at **Perry Street Theater**, 31 Perry Street (302-6989).

MAKING BOOK—Janet Reed's comedy, directed by Susan Einhorn, about the dilemma of an embattled text book editor asked to avoid the hunting knives of Indians, slavery, and the Civil War in preparing a 5th grade text book on American History. Featured in the cast are Claudia Fielding, Daniel Ahearn, Catherine Curtin, Allison Janney, and Percy Granger. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; 2/4 through 3/1. At the **Primary Stages Theater,** 354 West 45th Street (333-7471).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25; run extended through 2/23. Main Stage at **Playwrights Horizons**, 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 7th year (!), of 5 sensible and motivated nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

PAGEANT—An impressive musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York City today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; the whole idea conceived, directed, and choreographed by Robert Longbottom; the book and the lyrics are by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner is available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast: Catherine Russell, James Farrell, J. Nelson, and William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

REPERTORIO ESPANOL—*Innocent Eréndira and Her Heartless Grandmother*, adapted from Gabriel García Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. Featured in the cast are Ofella González, Josie Chávez, and Bersaida Vega. Previewing now prior to a 2/4 opening; plays through 2/26. Dates and times are very complicated, so phone ahead; $10 to $20. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who are able to play at least 5 instruments. Special rock 'n' roll superstars make guest appearances at Friday and Saturday performances. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m.; Sunday at 2 p.m. and 6 p.m.; $31 to $38. **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

SIGHT UNSEEN—Donald Margulies's play tells the story of an American painter who becomes the art scene's newest visionary and his search for the Muse who was his early inspiration; directed by Michael Bloom. Featured in the cast are Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $25; through 2/9. A Manhattan Theater Club production on Stage 2 at the **City Center Theater,** 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUBSTANCE OF FIRE—Ron Rifkin stars in Jon Robin Baitz's play focusing on the struggle between an "old world" father and his American children for control of their troubled, family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; 1/31 through 4/26; a fixed price of $37.50 for all seats at all performances. At **Mitzi E.Newhouse Theater** in the Lincoln Center complex, 150 West 65th Street (239-6200).

TYPING POOL—Written and directed by Darsell B. Brittingham, action of the play takes place in the office of a prestigious Philadelphia African-American advertising firm, where a secretary has become involved with her married boss. Featured in the cast are Cherella C. Cox, Richard Whiten, Gil Deeble, Zuhairah McGill, Tom I. Harrell, Robin McClamb, Shiek Mahmud-Bey, Renee Joshua-Porter, and Carolyn Kinebrew. Thursday through Saturday at 8 p.m. and Saturday and Sunday matinees at 3 p.m.; $15; through 2/15. At the **Sargent Theater,** 314 West 54th Street (967-7711, Ext. 4523).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Bern Nadette Stanis and directed by Diann McCannon, is about the pairing of two people and dwells on the battle between man's desire for good and for goods. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.and 7 p.m.; $20 to $25. At the **47th Street Theater**, 304 West 47th Street (718-596-2288).

OFF OFF BROADWAY

ANTIGONE—Another interpretation of Sophocles's drama remains unfixed in a particular time, and presents the tragic spectacle of a circus where the clowns are in charge; directed by Jim Niesen. Wednesday-Saturday at 8, Saturday at 2; through 2/21; contributions. An Irondale Ensemble production at the **House of Candles,** 99 Stanton Street (633-1292).

ANIMA MUNDI—Don Nigro's play traces the adventures of a minor poet through England, France, and America, as he searches for the meaning of life, God, and art; directed by Henry Fonte, with a cast of 13. 1/29 through 2/23; Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10. **Village Theater,** 133 West 22nd Street (627-8411).

APPOINTMENT WITH A HIGHWIRE LADY—Russell Davis's tale of redemption through fate, dreams, and love, is directed by Michael Mantell and features Victor Slezak, Suzanne Shepard, and Jayne Atkinson. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; 1/30 through 2/16; $10. At the **Alice's Fourth Floor Theater**, 432 West 42nd Street (967-0400).

FELIX MITTERER DOUBLE BILL—These contemporary Austrian playwright's plays, *Harvesting the Autobahn* followed by *Shunted into a Siding*, are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday through Saturday at 8 p.m. and Sunday at 3 p.m.; $10; through 3/8. At the **Elysium Theater,** 204 East 6th Street (713-5478).

FIXING THE CAT—Bennett I. Windheim's play examines not so much the war between the sexes, but the truth between them; directed by Richard Manichello. Featured in the cast are Sean Bowen, Russell Rothberg, Michael Domino, Kris Montgomery, Kevin Fletcher, Shawn McNesby, Dorothy Ann Frank, Jennifer Lynch, Sally Harrison, and David Lazzo. Wednesday through Saturday at 8 p.m.; through 2/15; $10. At the **Theater North Space**, 336 Canal Street (226-2820).

THE FLOOD—Rosalyn Drexler's play depicts a household in the path of disaster: a husband and wife are suddenly saddled with an attractive teenage girl. Featured in the cast are Black Eyed Susan, Tom Gayler, and Sheridan Roberts. Thursday through Sunday at 8 p.m.; $7; through 2/2. At the **Theater for the New City,** 155 First Avenue (254-1109).

FROZEN STYPH—At Ronald Jay Cohen's comedy, the audiences are invited to attend a dinner party in honor of the late frozen-food king. The evening includes dinner. Wednesday through Sunday at 8 p.m.; $65. A Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HAARLEM NOCTURNE—André De Shields, Debra Byrd, Billy Swindler, Adrienne Lenox, and Freda Williams star in a re-creation, with music by Marc Shaiman, of André's 1984 cabaret hit loosely based on the story of a country boy who comes to the big city, and then evokes the days when New York's biggest swells had to troop uptown for the hottest spots around. Thursday through Saturday at 10 p.m.; $12 to $15; through 2/8. First Floor Theater at **La MaMa, ETC,** 74A East Fourth Street (475-7710).

HAVE THE ALIENS COME?—An evening of one-act plays will be performed 2/7, 8, 9, 14, 15, 16, at 8 p.m.; $8. All revolve around the theme of alienation and the loneliness that accompanies it. At the **Gene Frankel Theater**, 24 Bond Street (645-5341).

HIT AND RUN—Patti Chambers's play about the sometimes dangerous journey through the cycles of street life; with a cast of 11; directed by Elise Thoron. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m; $10; 1/28 through 2/2. A Catstone production at the **SoHo Repertory Theater**, 46 Walker Street (724-7939).

HOT LITTLE ISLAND—John Wall's play shows how fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; directed by the playwright. Saturday at 6 and 9, Sunday at 3:30 and 7; $15; through 2/26.**Wings Theater,** in the Archive, on the lower level, 154 Christopher Street (627-2961).

KAFKA: FATHER AND SON—Mark Rozovsky's play (translated by Elena Prischipenko) stars Michael Preston as Kafka and George Bartenieff as his father. It's based on the former's letters to his father on his decision not to marry but to pursue a literary career. Thursday through Sunday at 8 p.m.; $10 to $12; through 2/9. First Floor Theater at **La MaMa ETC**, 74A East Fourth Street (475-7710).

LA RONDE—Arthur Schnitzler's erotic masterpiece, translated by Beatte Bennett, is a fast-pace comedy of sexual matters, set in elegant, turn-of-the-century Vienna, and revolving around a series of trysts; directed by Frederick Wessler. Featured in the cast of lovers are Bill Costa, Mary Kaye Swedish, Jeff Hearn, Janelle Sperow, Garrison Phillips, Susan Jon, Rusty Owen, Casey McDonald, Monika Mitchell, and Maureen MacDougall. 2/16, 22, and 23 at 3 p.m.; 2/7, 8, 9, 10, 12, 13, 14, 15, and 17 at 8 p.m.; $10; At **Studio Theater 603**, 311 West 43rd Street (645-2274).

LEONIE IS EARLY, OR THE HAPPY SICKNESS— Georges Feydeau's farce, with the usual mix-ups, delicate con-fusion, and topsy-turvy laughs; directed by Fred Fondren. Featured in the cast are Walter Walker, Stephen Broker, Nancy Rodowicz, Sarah Fuerstein, Margaret Mackey, and Tanya Little. Wednesday through Saturday at 8 p.m.; $10; through 2/1. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677).● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Wednesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 4 p.m.; $8 to $15; extended through 2/9. At the **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (718-636-0918).

MAN, WOMAN, DINOSAUR—Regina M. Porter's tale about a black man who carries on his father's tradition of selling handmade dinosaurs; directed by Melia Bensussen. With Robinson Frank Adu, Sharif Rashed, Jihmi Kennedy, Clarice Taylor, Oni Faida Lampley. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m. (also 2/8 at 3 p.m.); 1/29 through 2/9; $5. A New Theater Wing production at Playwrights Horizons second floor **Studio Theater**, 416 West 42nd Street (279-4200).

MERTON OF THE MOVIES—A revival of the 1922 comedy by George S. Kaufman and Marc Connelly, dealing with a youth whose main desire is to get to Hollywood and become a Big Star; directed by Paul Roebling. 1/28 through 2/1 at 8 p.m. 2/5 through 7 at 8 p.m. 2/8 at 3 p.m. and 8 p.m.; 2/10 to 15 at 8 p.m. $10. A Northeastern Company production at the **Atlantic Theater**, 336 West 20th Street (969-0067).

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parablelike stories. Henry Stram and David Patrick Kelly are the protagonists. Tuesday–Sunday at 8 (no Wed.); through 3/1; $10. An Ontological-Theater production at **St. Mark's Church-in-the Bowery**, Second Avenue and 10th Street (533-4650).

MR. SHAKESPEARE & MR. PORTER—Six excerpts from the Bard's works, with scenes that lead into songs of Porter; directed by Deloss Brown, Harvey Cort, and Barbara Vann, and featuring Morton Banks, David Comstock, Melanie Demitri, Bonnie Goodman, Linda Witzel, Becque Olson, James Barbosa, Liana McCulloch, Paul Murphy, and Katherine Burger. Thursday through Saturday at 8 p.m., Saturday at 4 p.m.; $10 to $12; through 2/1. At the **Medicine Show**, 81 East Second Street (254-3566).

NEW DOUBLE BILL—John Monteleone's *The Box* and *Homesick*, directed by Keith Fadelici, are described as "an evening of down-to-earth everyday madness". The casts include Jonathan Friedman, Philip Levy, Lane Luchert, Jeff Streger, Elizabeth Kobe, Steve Abruscato, Marjorie Austrian, Cam Sanders, and Joyce Sozen. Monday through Saturday at 8 p.m., Wednesday at 3 p.m. $10; 2/6 to 22. At the **Billy Redfield Theater**, 354 West 45th Street (279-4200).

OTHELLO—A modern-dress production of Shakespeare's tale of deceit, misguided passion, and irrational impulses; directed by Elfin Frederick Vogel. Caleb Hart has the title role, Kathy Trageser is Desdemona, and Steven Viola plays the evil Iago. Thursday through Sunday at 8 p.m., through 2/1 (and a 2/2 performance is at 3 p.m.); $10. A Hawk and Handsaw production at **Theater 22**, 54 West 22nd Street (741-1737).

PEG O' MY HEART—J. Hartley Manners's 1912 comedy about an outspoken Irish Cinderella (Leslie Carroll) from Hell's kitchen who wars with, then woos and wins over her stuffy British cousins; directed by Sherry Teitelbaum. 2/6–9, 2/12–16 at 8, except for Sunday (2/9 and 16) which start at 7; $10 (except for gala 2/14 at 8, which is $20). Survivor production at the **Art and Design**, 242 West 27th Street (877-2988).

SHATTERHAND MASSACREE—A revival of John Jesurun's 1985 play displays a vision of the wild child myth that portrays parricide, mistaken identity, and the destruction and reconstruction of the family unit set among pioneer farmers. Thursday through Sunday at 7:30 p.m.; $12 to $15; 1/30 through 2/2. Annex at **La MaMa E. T. C.**, 74A East Fourth Street (475-7710).

STAR DUST—Elizabeth Gould Hemmerdinger's play about how the appearance of a wacky stranger at an actress's home evokes terror; directed by Anne de Mare. Wednesday through Saturday at 8; through 2/8; $10. At the **Concrete Stage**, third floor, 20 West 57th Street (757-5593).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with Rick Pasqualone and Sharon Angela, who are the happy couple. Wednesday through Sunday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200).● ●

TURN OF EVENTS—Five playlets by Joe Pintauro, David Ives, Frederick Stoppel, David Warren, and Katha Feffer. Featured are Tom Young, Nicholas Eastman, Robert Veligdan, Deb Turcotte, Holliston Hill, Bruce Levy, Sharow Rowe, Kent Rulon, Christa Roberts, and Susan Jacobson. 1/28, 29, 30 at 6:30 p.m.; $6. Class Acting Repertory production at **Theater Row Theater**, 424 West 42nd Street (969-0205).

TWELFTH NIGHT—Shakespeare's comedy of love and mistaken identity, directed by Brenda Lynn Bynum, features in the cast Sewell Whitney, Arija Bareilds, David Stone, Bruce Barney, Wesley Stevens, Morgan Englund, Mark Schaller, Bill Nickerson, Vicki Hirsch, Brian K. Jennings, Isaac Ho, Brian McGovern, and James Jenner. Through 2/16; Thursday through Saturday at 8; Sunday at 5; $10. Oasis Theater production at the **Playground Theater**, 230 East Ninth Street (673-3706).

VINEGAR TOM—Caryl Churchill's play, with overtones of witchcraft, and with music, takes place in a time of social upheaval, class changes, and overwhelming hardship, set in the mid-17th century; directed by Derek Tod; with an ensemble of 12. 1/30 through 2/15 (call for specifics); $10. At **Synchronicity Space**, 55 Mercer Street (925-3960).

WE SHOULD…(A LIE)—Kenneth Bernard has reworked Racine's *Phaedra* into a set of ambiguously gendered theater professionals rehearsing in wheelchairs, literally playing with their lives. Wednesday through Sunday at 8 p.m.; through 2/16; $10. **The Living Theater**, 272 East Third Street (979-0601).

WHO IS GOING TO SAVE ME?—Guy Hoffman's play, with music by Flo Karp, directed by Robert Mariah, is about spiritual awakening in a high-camp carnival atmosphere where the Lord and mankind stumble into a collision of wills. With Jamie Gorenberg, Deborah Dutton, Jeffrey Edward Peters, Charles Rucker, Elisabeth S. Rodgers, Clark Middleton, and Ralph Cole, Jr. Thursday, Firday, Saturday at 8 p.m., Sunday at 2 p.m.; 2/7 through 3/1; $10. **Theater Row Theater**, 424 West 42nd Street (245-2476).

WILL KEMP—Dan Roentsch wrote and directed this Romantic comedy featuring the historical characters of William Shakespeare (Stephen Byers), his Dark Lady of the Sonnets, and two of his King's Men, Richard Burbage and Will Kemp (Steve Crow). Featured is an ensemble of 14. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 3/8. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (749-7271).

A WOMAN CALLED TRUTH—Patricia R. Floyd has the title role in Sandra Fenichel Asher's play, based on the real-life slave crusader Sojourner Truth, and her struggle to free herself and son from slavery; it features a musical score of slave songs. With Ricky Genaro, Joe Clancy, Alicia Rene Washington, Jen Wolfe, and James Duane Polk. Saturday at 8 p.m., through 2/29; Sunday at 2 p.m. through 3/1 (except on 2/2 and 2/9); $10. **Open Eye**, 270 West 89th Street (769-4143).

A WOMAN WITHOUT A NAME—Romulus Linney's journal of a wife and mother in a small American town at the turn of the century and the beginning of the Temperence Movement. Featured in the cast are Barbara Andres, Mark Henibuhr, Fred Burrell, Peter G. Morse, Elisabeth Lewis Corley, Bernie McInerney, Susan Ericksen, Jim Ligan, and Marin Hinkle. 2/6, 7, 8, 9, 10, 12, 13, 14, 15, and 16 at 8 p.m.; Sunday 2/9 and 15; $10. At the **Kamo Cultural Center**, 31 Bond Street (262-1647).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES

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ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ELIZABETH GINSBERG—Abstract paintings and photographic collages; through 2/28. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

GARY HUME—Five recent paintings that are a continuation of his "Door" series, executed in layers of enamel lacquer paint on laminated polystyrene and aluminum panels; 1/29–3/14. Marks, 1018 Madison Ave. (861-9455).

JASPER JOHNS—His paintings with collaged fragments, "According to What" and "Watchman"; through 3/14. Gagosian, 980 Madison Ave. (744-2313).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; through 2/22. Werner, 21 E. 67th St. (988-1623).

ZIVA KRONZON/SUSAN RUBIN—Molded paper sculptures that bring to mind archeological relics/Black and white photographic portraits of children of celebrities. Through 2/1. Urdang, 23 E. 74th St. (288-7004).

BARNETT NEWMAN—His sculpture, "Zim Zum II," conceived by the artist in 1969 and fabricated after his death in 1970; 1/29–3/14. Gagosian, 136 Wooster St. (228-2828).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; through 3/7. Mathes, 851 Madison Ave. (249-3600).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

FREDERICK J. SYKES—Landscape paintings from the late 19th and early 20th centuries; through 2/22. Hirschl & Adler, 21 E. 70th St. (535-8810).

BILL TRAYLOR—Paintings and drawings on cardboard executed between 1939–42, by this self-taught artist who was born a slave in Alabama; through 2/8. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

ROGER VIVIER—Collages and a collection of the shoe designer's most extraordinary shoes; through 2/14. Stubbs Book & Prints, 153 E. 70th St. (772-3120).

57th Street Area

BENNY ANDREWS—Recent collage paintings and drawings from his "America" series; through 2/12. Deutsch, 29 W. 57th St. (754-6660).

MILTON AVERY—Oil paintings and works on paper that utilize the sun and moon as subject matter; through 2/1. Borgenicht, 724 Fifth Ave. (247-2111).

JOSE BEDIA/RICHARD SHAW—Large-scale irregularly shaped paintings that explore man's relationship to the natural world; through 2/1/Cast porcelain sculptures of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

RONALD BLADEN—A selection of paintings and sculpture from the exhibition "Ronald Bladen: Early and Late" held at the San Francisco Museum of Art last summer and traveling to the Vancouver Art Gallery in Canada; through 2/1. Washburn, 41 E. 57th St. (753-0546).

PIERRE-MARIE BRISSON—Mixed-media paintings and works on paper influenced by the cave drawings at Lascaux and studies of primitive Etruscan art; 2/1–29. Reece, 24 W. 57th St. (333-5830).

JORGE CASTILLO/FRANCISCO LEIRO—Recent paintings and works on paper that depict obliquely-rendered still life and figures in a flattened space/Figurative sculptures executed in raw and polychromed carved wood, polyester, metal, and other materials. Through 2/1. Marlborough, 40 W. 57th St. (541-4900).

GIORGIO CAVALLON—Watercolors from the 1940s through the 1970s; through 1/30. McCoy, 41 E. 57th St. (319-1996).

MAX ERNST—Sculptures executed between 1934 and 1967; through 2/1. Navarra, 41 E. 57th St. (223-2828).

ANTONIO FRASCONI—An overview of woodcuts from 1943–1991; 2/1–27. Dintenfass, 50 W. 57th St. (581-2268).

GREGORY GILLESPIE—Self-portraits executed between 1969–1991; through 2/9. Forum, 745 Fifth Ave. (355-4547).

BRUNO GIRONCOLI—Large-scale works on paper from the past two decades of mechanical and fetishistic imagery, by a Viennese artist; through 1/30. Ulysses, 41 E. 57th St. (754-4666).

JUHANNI HARRI—Assemblages made from junk and found objects by a Finnish artist; through 2/1. CICA, 724 Fifth Ave. (586-2422).

THOMAS HUCKER—Recent furniture that explores the juxtaposition of opposites, such as hard versus soft and transparent versus opaque; through 2/15. Joseph, 745 Fifth Ave. (751-5500).

ALAN JOHNSTON—New paintings and sculpture by this Scottish artist that explore minimal forms using a palette of black and white; through 2/1. Tilton, 24 W. 57th St. (247-7480).

TERENCE LA NOUE—Recent works in stained glass with mahogany frames; through 2/8. Emmerich, 41 E. 57th St. (752-0124).

JULIO LARRAZ—Recent paintings of aerial landscapes in New Mexico; through 2/9. Haime, 41 E. 57th St. (888-3550).

MCDERMOTT & MCGOUGH/ROBERT GRAHAM—Large format still-life photographs made with their turn-of-the-century mammoth plate camera in the traditional late 19th-century medium of toned gum bichromate/A large-scale cast bronze sculpture titled "Source Figure." Through 2/1. Miller, 41 E. 57th St. (980-5454).

ELIZABETH NEWMAN—Installations of objects that comment on history, relationships between people, cyclical growth, loss, and decay; through 2/15. Lelong, 20 W. 57th St. (315-0470).

GIUSEPPE PENONE—Sculptures, drawings, and photographs that focus on the artist's interventions with nature; through 2/29. Goodman, 24 W. 57th St. (977-7160).

GEORGE RHOADS/RICHARD ESTELL—Audio-kinetic sculptures/Realist paintings. Through 2/5. Siegel, 24 W. 57th St. (586-0605).

CHARLES ROUSSEL—Paintings of beach and coastal views from the 1880s through 1930; 2/1–3/7. Babacock, 724 Fifth Ave. (535-9355).

DOUGLAS SAFRANEK—Highly-detailed paintings of New York City in egg tempera on panel; 1/30–2/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

SACHA SOSNO—Recent marble and granite sculptures; through 2/1. Del Re, 41 E. 57th St. (688-7019).

WILLIAM WEGMAN—Recent paintings, Polaroids, and drawings; through 2/15. Solomon, 724 Fifth Ave. (757-7777).

HELEN MIRANDA WILSON—New paintings and drawings inspired by bird habitats, agricultural situations, and phases of the moon, painted from memory and observation; 2/1–3/7. McCoy, 41 E. 57th St. (319-1996).

SANDY WINTERS—Narrative paintings that explore the line between abstraction and representation; 2/4–29. Frumkin/Adams, 50 W. 57th St. (757-6655).

NANCY WISSEMANN-WIDRIG—Paintings of family scenes in Long Island and Maine; through 1/31. Tatistcheff, 50 W. 57th St. (664-0907).

SoHo and TriBeCa

PETER AGOSTINI—A retrospective of figurative sculpture; through 2/29. Clasen, 470 Broome St. (334-0277).

GREGORY AMENOFF—Drawings in oil paint, ink, and charcoal that explore an organic trumpet shape; through 2/1. Munroe, 130 Prince St. (226-0040).

STUART ARENDS—Reductive paintings in oil and wax on box-shaped wooden constructions; through 2/29. Bitter-Larkin, 597 Broadway (219-0150).

BEDRI BAYKAM—Recent "drip" paintings that refer to the post-modern era, in a series titled "This Has Been Done Before," by this artist who lives and works in Istanbul; through 2/1. Donahue, 560 Broadway (226-1111).

KARL BENJAMIN—Abstract paintings from 1955 to 1990; through 2/15. Snyder, 588 Broadway (941-6860).

MICHAEL BOYD—Five large-scale paintings, each derived from a major French gothic cathedral; through 2/29. Zarre, 154 Wooster St. (353-3456).

BARD BREIVIK—Sculptures that juxtapose organic and architectural forms, in stone, bronze, and other materials; through 2/8. Van Eck, 420 W. Broadway (219-0717).

JAMES LEE BYERS/ULAY—An installation titled "Self Portrait"/Large-scale Polaroid images that deal with African-American identity. Through 2/1. Baghoomian, 555 Broadway (941-1410).

NEIL CAMPBELL—New works; through 2/1. Rosen, 130 Prince St. (941-0203).

MICHAEL CHANDLER—Abstract paintings; through 2/1. Ala, 560 Broadway (941-1990).

CLYDE CONNELL/ERSY—Recent works/Sculptures. Through 2/1. Roger, 136 Prince St. (966-4017).

SONIA DELAUNAY—Colorful geometric lithographs from the late 1960s and early 1970s; through 2/28. Zarre, 154 Wooster St. (353-3456).

FRANCESCA DELGUERCIO/GENE JOHNSON—Paintings of geometric configurations in oil and wax/Small-scale paintings in encastic and wax. Through 2/1. Condeso/Lawler, 76 Greene St. (219-1283).

TENNESSEE RICE DIXON/ZENA ZIPPORAH—Assemblages, collages, and books. Through 2/1. Granary Books, 568 Broadway (226-5462).

MOIRA DRYER—Seven paintings on rectangular wood panels that depict bleeding bands of color; through 2/1. Boone, 417 W. Broadway (431-1818).

LILI DUJOURIE—New works that use marble, plaster, mirrors, and velvet to explore such classical themes as "vanitas," the passage of time, life, death, and still life; through 2/8. Louver, 130 Prince St. (925-9205).

JOE FAFARD—Freestanding bronze line "drawings" of cows by a Canadian sculptor; through 2/8. 49th Parallel, 420 W. Broadway (925-8349).

JOHN FERREN—Paintings and sculpture from the artist's estate; through 2/15. Perlow, 560 Broadway (941-1220).

LECHEMULLER—Recent mixed-media paintings that incorporate writing in a series titled "Glyphs"; through 2/15. Jamison Thomas, 588 Broadway (925-1055).

FRANK GARDNER—Realist images constructed from mosaics of fabric; through through 2/1. Harris, 383 W. Broadway (431-6000).

LEON GOLUB—New paintings from his "Patriots" series interspersed with his paintings from the 1950s that portray the juxtaposition between covert and overt power; through 2/15. Baer, 476 Broome St. (431-4774).

MICHAEL GREGORY—Recent landscape and still-life paintings in oil and tar on panel; through 2/5. Hoffman, 429 W. Broadway (966-6676).

KAREN HARRIS—Abstract paintings; through 2/22. Rico/Maresca, 105 Hudson St. (219-2756).

JAMES HARRISON—A survey of paintings and drawings from the late artist's forty-year career, concurrent with an retrospective of his works at the Chrysler Museum in Norfolk, Virginia (January 12 through March 8); through 2/1. LedisFlam, 584 Broadway (925-2806).

SUSAN HILLER—New works; through 2/8. Hearn, 39 Wooster St. (941-7055).

STEVAN JENNIS—Sculpture, paintings, and works on paper; through 2/8. Helander, 415 W. Broadway (966-9797).

Y.Z. KAMI—Installation works, paintings, and self-portraits of the Iranian-born artist and his family; through 2/8. Toll, 146 Greene St. (431-1788).

HENRY KLIMOWICZ—Recent cardboard sculptures; through 1/31. Callahan, 568 Broadway (925-2350).

ALFRED LESLIE—A loan show of five grisaille paintings from 1962–67; 2/1–3/28. Flynn, 113 Crosby St. (966-0426).

CHARLES LONG—New sculptures that incorporate objects of little value, such as popcorn and lumps of clay; through 2/29. Koury, 89 Greene St. (334-5155).

RICHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project. Through 2/28. SteinGladstone, 99 Wooster St. (925-7474).

LOPARO—Bas-relief frescoes from the "Mar-Hon" series; through 2/1. Bustamante, 560 Broadway (226-2108).

CHRISTOPHER LUCAS—New paintings; through 2/22. Good, 532 Broadway (941-8066).

CHRIS MACDONALD—New wood sculpture; through 2/8. Beitzel, 102 Prince St. (219-2863).

LENORE MALEN—A series of 18 drawings in pastel on handmade paper and a limited-edition artist's book that explore themes of war and death; through 2/1. M-13, 72 Greene St. (925-3007).

FABIAN MARCACCIO/DANIEL WEINER—Paintings/Sculpture. Through 2/22. Lee, 588 Broadway (966-2676).

CHRISTIAN MARCLAY—New works; through 1/31. Cugliani, 40 Wooster St. (966-9006).

GUDRUN MERTES-FRADY—New paintings and drawings that are an intense exploration of the color red in all its permutations and associations; through 2/11. Rosenberg, 115 Wooster St. (431-4838).

MARIO MERZ—A survey of sculpture; through 2/22. Sperone Westwater, 142 Greene St. (431-3685).

CLAIRE MOORE—Figurative paintings with captions by this artist who studied with David Park and Fernand Leger; through 2/4. Kelly, 591 Broadway (226-1660).

MATT MULLICAN/LAWRENCE WEINER—A collaborative project titled "In the Crack of the Dawn"; through 2/22. Alexander Editions, 476 Broome St. (925-4338).

GAYIL NALLS—Sculptures, video, and works on paper; 1/30–3/14. Staib, 8 Greene St. (941-5977).

HERMANN NITSCH—Drawings and paintings; through 2/29. Nolan, 560 Broadway (925-6190).

MARCEL ODENBACH—Collages and video installations; through 2/1. Shainman, 560 Broadway (966-3866).

DAVID ORTINS—Emblematic paintings in pigment and wax on wood panels; through 2/5. Auchincloss, 558 Broadway (966-7753).

JACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

LUCIO POZZI—Recent paintings from his "Rag Rugs" series; through 2/28. Penine Hart, 152 Wooster St. (982-0194).

JEAN-PIERRE RAYNAUD—Recent sculptures; through 2/8. Sonnabend, 420 W. Broadway (966-6160).

FAITH RINGGOLD—Paintings that combine the artist's signature style with imagery culled from French art history; through 2/18. Steinbaum, 132 Greene St. (431-4224).

ALEXIS ROCKMAN—Highly-detailed paintings of real and imaginary animals in a struggle for survival; through 2/1. Gorney, 100 Greene St. (966-4480).

ALLEN RUPPERSBERG—Two large-scale drawing projects from the 1970s titled "Personal Art"; through 2/15. Burgin, 130 Prince St. (219-8379).

THERESE SCHWARTZ—Landscape paintings created from geometric shapes; through through 2/8. Humphrey, 594 Broadway (226-5360).

DAVID R. SMYTH—Paintings that incorporate collage and found objects; through 2/29. Morrison, 59 Thompson St. (274-9059).

ANDREW SPENCE/LUDWIG MIES VAN DER ROHE—Geometric abstract paintings based on shapes from the artist's environment such as stereo speakers, buildings, or a bank's automated cash machine; 1/29–2/29/Drawings from the mid-1930s to the early 1950s, of architectural projects and designs for furniture; 1/29–3/7. Protetch, 560 Broadway (966-5454).

JOAN WALTEMATH—Paintings inspired by Islamic decorative motifs; through 2/1. Stark, 594 Broadway (925-4484).

JUDITH WEINPERSON—An installation of a large xerographic image made with 250 sheets of standard size white rag paper inserted into red vinyl "report covers" and attached to the wall with push pins; through 2/8. Arena, 128 Wooster St. (226-1420).

ALAN WEXLER—Architectural environments that ritualize everyday activities; through 2/8. Feldman, 31 Mercer St. (226-3232).

RACHEL WHITEREAD—Works in rubber, plaster, and marble that are casts of negative spaces enveloping such domestic objects as bath tubs, tables, beds, and entire rooms; through 2/8. Luhring Augustine, 130 Prince St. (219-9600).

ROBERT WILSON—Twenty-six drawings in charcoal, conte crayon, and crayon on paper; through 2/29. Cooper, 149 Wooster St. (674-0766).

MURRAY ZIMILES—Paintings on the theme of the burning of Polish wooden synagogues in WW2 and a suite of etchings and woodcuts with text titled "The Book of Fire"; through 2/15. Levy, 415 W. Broadway (941-0009).

Other

MICHAEL ANDREWS/LINDSAY WALT—A survey of figure and landscape paintings by this British artist/A window installation. Through 3/14. Grey Gallery, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Sat. 11–5.

ASK & CHRISTINA STANKARD—Collaborative paintings that use mirrors as a metaphor; through 2/2. La Mama, 6 E. First St. (505-2476).

PAMELA BENHAM—Recent abstract paintings; through 2/15. New York Public Library's Tompkins Square Branch, 331 E. 10th St. (674-5362), Mon., Tue., Wed. 1–5.

JEFFREY BLONDES—Romantic landscape paintings in oil on wood; through 2/1. The Gallery Three Zero, 30 Bond St. (505-9668).

PAM BUTLER/KELLIE O'BOSKY—Paintings that investigate received ideas and models of femininity by both; 1/30–2/23. PS 122, 150 First Ave. (228-4150).

KAREN FINLEY—An installation titled "Memento Mori" that combines text, objects, and tableau vivant to create a space for reflection; through 2/1. The Kitchen, 512 W. 19th St. (255-5793), Wed.–Fri. 4–7, Sat. 2–5, $5 admission.

DAVID GOLDIN—Collages; through 2/23. Illustration, 330 E. 11th St. (979-1014).

CATALINA PARRA—Installations and works on paper from the past ten years that deal with contemporary political, economic, and social issues; 2/4–4/4. Lehman, 250 Bedford Park Blvd. West, Bronx (960-8211).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales, Peter Pan, Gulliver's Travels*, and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.–Fri. 9–4:45.

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10–4:30.

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181). "The Treasures of the Last Emperor: Selections from the Palace Museum, Beijing"; 2/1–3/7.

CDS—76 E. 79th St. (772-9555). Works by gallery artists, including Ajay, Booth, De Staebler, Motherwell, Porter, Walker, Yunkers, others; through 3/1.

CUDAHY'S—170 E. 75th St. (879-2405). Photorealist paintings by Heinze, Lybecker, Mendenhall; through 2/1.

GOETHE HOUSE—1014 Fifth Ave. (439-8700). "Schrittwechsel-Change of Gait," with works by-Bekker, Brendel, Diller, Gabriel, Kruger, Manigk, Rathke;, Sonntag, Zylla, others; through 2/29.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). 19th-century American landscapes by Bierstadt, Church, Durand, Heade, Miller, Whittredge; through 2/22.

LEVY—24 E. 84th St. (628-7088). "Vanity and Elegance: The Dressing Table and Tall Chest in America, 1685–1785"; through 2/15.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Davies, Inness, Rondel, Wiles, others; through 2/15.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). "Beyond Nature," with works by Fishman, Johnson, Lowenstein; through 2/1.

RALPH—43 E. 78th St. (288-5222). "Modern Drawings," with works by Ackling, Cottingham, Fussmann, Hesse, Horn, Saura, Sultan, Wilmarth, others; through 1/31.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of Women: Images of Leisure and Independence," with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Luks, Marsh, Sinn, Sloan, others; through 3/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Still-life paintings and works on paper by Avery, Graham, Hartley, Matulka, Maurer, Stella, others; through 2/22.

57th Street Area

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

BLUM HELMAN—20 W. 57th St. (245-2888). Paintings by Deutsch, Gipe, Ruscha; through 2/15.

DE NAGY—41 W. 57th St. (421-3780). Abstract works by Belag, Golubov, McHugh, Nozkowski, Pangburn, Porter, Shostrom; through 2/6.

DRUTT—724 Fifth Ave. (974-7700). "Contemporary Dutch Ceramics," with works by Brandt, Koster, Nanning, Stevens, van Loon; through 2/22.

FISCHBACH—24 W. 57th St. (759-2345). Recent works by Behnke, Blaine, Brandt, Freilicher, Nick, Wilson, others; through 2/1.

FITCH-FEBVREL—5 E. 57th St. (688-8522). An accrochage of prints and drawings by 19th and 20th-century artists, including Braque, Demazieres, Meckseper, Normann, Pascin, Robbe, Tissot, Yake; through 2/29.

FRENCH—24 W. 57th St. (247-2457). "The New Whitney Dissenters," with works by Atkinson, Daub, Gregor, Hull, Palmer, Sprung, Van Horn, Witkin, others; through 2/1.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/22.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). Self-portraits by Baskin, Beckman, Benton, Bishop, Cadmus, Evergood, Katz, Kushner, Laemmle, Levine, Moller, Wood, others; through 2/1.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; through 4/3.

ST. ETIENNE—24 W. 57th St. (254-6734). "Scandal, Outrage, and Censorship: Controversy in Modern Art," with works by Beckmann, Dix, Heartfield, Pechstein, Nolde, Schiele, Serrano, Wojnarowicz, others; through 3/7.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). Political art and posters from the past 25 years, including works by Edelson, the Guerrilla Girls, ACT-UP, West, others; through 2/12.

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). "Just Pathetic," with works by Burden, Diamond, Kelley, Noland, Shaw, Wegman, others; through 2/8.

ANDERSON—63 Thompson St. (431-8547). "Love Gone Bad," with works by Culkin, Davidson, McNeil, Silverthorne, Steer; through 2/22.

ART IN GENERAL—79 Walker St. (219-0473). "The Results are In," with works by Franklin, Fujiyoshi, Herzog, Umbrico; "San Diego: America's Finest? Public Questions in a Private City," with collaborations by Avalos, Hock, Kessler, Kirkwood, Sisco, Small; installations by Sligh, Tomney; through 2/29.

BERLAND HALL—579 Broadway (274-9580). "A Paper Trail," with works by Agro, Filipini, Finley, Kuharic, Minter, Tisdale, others; through 2/1.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by LeDray, Moffett, Otterson, Simmons; through 2/1.

BLONDIES—72 Thompson St. (431-8601), Tue.–Sat. 2–6. Works by Gins, Hitch, Judge, Liz-N-Val, Mellman, Monte, Tanaka, Willis, others; through 2/1.

BRIDGEWATER/LUSTBERG—529 Broadway (941-6355). Works by Del Deo, Lucchesi, Rabinowitz; through 2/8.

BROMM—90 W. Broadway (732-6196). Works by Barry, Bidlo, Castoro, Nesterova, Mapplethorpe, Warhol, Wojnarowicz; 2/1–29.

BROWN—23 Watts St. (219-1060). "Dysfunction in the Family Album," with works by Elizondo, Ess, Farber, Humphrey, Lucas, Martori, Masullo, Williams; through 2/15.

CAVIN-MORRIS—560 Broadway (226-3768). Visionary works by Charinda, Elizondo, Harvey, Morrison, Ouattara, Rios, Venegas, Saar, others; through 2/8.

COWLES—420 W. Broadway (925-3500). Drawings by Africano, Bates, Cobo, Dickson, Ferrer, Gianakos, Hammond, Williams; through 2/1.

DRAWING CENTER—35 Wooster St. (219-2166). Drawings by Casco, Clements, Cohen, Fahlen, Kahn, Matalon, Svenningson, Webster; through 2/15.

ERGANE—469 W. Broadway (228-9600). Works by Alexander, Francis, Haring, Kostabi, Warhol, Zuloaga, others; through 1/31.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GERING—476 Broome St. (226-8195). "Shades of Difference," with works by Baer, Bradshaw, Dryer, Heilmann, Jaudon, Lasker, Martin, Nozkowksi, others; through 2/15.

GIBSON—568 Broadway (925-1192). "Seventies," with works by Adams, Beckley, Broodthaer, Le Gac, Matta-Clark, Toroni, others; through 2/15.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). "Childhood: Imitation and Perception," with works by Borsuk, Broadbent, Croak, Dodd, Huang, Pozzi, Rose, others; through 3/29.

KATZEN—475 Broome St. (966-4469). "Implications," with paintings and works on paper by Arat, Coyer, Felderman, Fishman, Jacobs, Lederman; through 2/8.

KIND—136 Greene St. (925-1200). "My Father's House Has Many Mansions," with works by Brown, Colescott, CPLY, Finster, Greenwold, Hull, Israel, Nilsson, Ramirez; through 2/22.

LANDFALL PRESS—584 Broadway (274-0740). Works by Buck, Fitzpatrick, Kocianski, Pasin-Sloan, Zaloudek; through 1/31.

M-13—72 Greene St. (925-3007). "Black + White," with paintings and sculpture by Feinstein, Franzen, Knowlton, Sofer, Thiele; through 2/1.

MARCUS—578 Broadway (226-3200). Works on paper by Adams, Conner, Drake, Larmon, Richter, Rule; through 1/29.

NOSEI—100 Prince St. (431-9253). Works on paper by Basquiat, Bowen, Ceccobelli, Kuitca, Mueller, Oppenheim, Rule, Schuyff, others; through 1/30.

POSTMASTERS—80 Greene St. (941-5711). "Immediate Reality," with works by De Jong, Franklin, Katz, Mosher; through 2/8.

RUBENSTEIN—130 Prince St. (431-4221). "Easel Painting," with works by Baechler, Bleckner, Fischl, Katz, Scherman; through 2/29.

RUBIN SPANGLE—395 W. Broadway (226-2161). Works by Eckhart, Ellis, Halley, Kelly, Marden, Martin, Smith; ; through 2/8.

SERMAS—19 Greene St. (431-5743). "The Poetic Impulse," with works by Emmart, Haerer, Kozak, Lewis, Malen; through 2/1.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition: Part I," with abstract paintings and sculpture by Gibian, Hunt, Kurahara, Overstreet, Manning, Weld, others; 2/1–3/14.

SOLO—578 Broadway (925-3599). Prints by Bourgeois, Connor, Dill, Feintuch, Minter, Pondick, Sheehan, Vital; through 2/8.

STAEMPFLI—415 W. Broadway (941-7100). Contemporary realist paintings by Assael, Campbell, Dinhofer, Maury, others; through 2/29.

STUX—155 Spring St. (219-0010). Invitational show with works by Aitken, Black, Combs, Deleporte, Moore, Seliger, Semmes, others; through 2/1.

THEODORE—580 Broadway (274-8260). "A Secret History," with works by Fleishman, Lieberman, Zars; through 2/1.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Brodie, Butterfield, Crane, Gornik, Helm, Leaf, Leroy, Michaux, Santore, Vath; through 2/22.

THREAD WAXING SPACE—476 Broadway (966-9520). Sculpture by Drew, Hoke, Kahlhamer; through 2/28.

303—89 Greene St. (966-5605). Works by King, Szold, Williams; through 2/1.

TRIBECA 148—148b Duane St. (408-4073), Wed.–Sun. 1–6. Works by Dean, Frelgo, Scully, Young; through 2/1.

WEISS—68 Laight St. (925-7313), Thur.–Sat. 12–6. "Earth Memories," with paintings and sculptures by Dent, Fine, Handorff, Lathrop, Martin, Raymond; through 1/31.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165), Mon.–Fri. 10–5. Works by Honetschlaeger, Plank, Ramaseder; through 1/31.

COOPER UNION—7 E. 7th St. (353-4165), Mon.–Fri. 12–7, Sat. 12–5, closed Mon., Jan. 20. Paintings and sculpture by fine art graduates from 1975 to 1987, including Baechler, Dokoupil, Taaffe, others; through 2/12.

INTAR—420 W. 42nd St. (695-6134). "The Migrations of Meaning: Part I," with works by artists whose works are rooted in the creolized communities of the Americas and the Caribbean; through 2/28.

MET LIFE—24 E. 24th St. (578-2723). "Different Drummers," with works by Butler, Doyle, Hawkins, Massey, Sudduth; through 2/1.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-855-7882). "Inside Bedford Stuyvesant"; "You'll Have to be Put in a Bowl to Beg: Installation by Michael Timpson"; through 2/21.

WHITE COLUMNS—154 Christopher St. (924-4212). "Donald Traver"; "We Interrupt Your Regularly Scheduled Programming," with works by Bialobroda, Gipe, Kidd, Lenski, Ligon, Marshall, others; "White Rooms: Works by Jack Pierson, Tom Burr, Teresa Schmittroth"; through 2/9.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5. $2 donation suggested. "The American Woman," an exhibition of photographs selected in a competition sponsored by *Parade* magazine and the Eastman Kodak Company; through 2/2.

ILSE BING—Photographs taken in Frankfurt in the late 1920s, and in Paris and New York in the 1930s; through 2/29. Houk Friedman, 1094 Madison Ave. (628-5300).

EDOUARD BOUBAT—Photographs of people taken all over the world, from the 1950s to the present; through 2/29. Witkin, 415 W. Broadway (925-5510).

YANN CHARBONNIER—Black-and-white photographs that explore the relationship between human beings and animals in the wild; through 2/29. Cade, 1045 Madison Ave. (734-3670).

LYNNE COHEN—Large-scale photographs of semi-public places designed for research, instruction, or relaxation; through 2/8. P.P.O.W., 532 Broadway (941-8642).

JED DEVINE—A survey of recent still lifes and a group of prints that document a playful and erotic series of drawings created by the photographer in the 1970s; through 2/8. Lieberman & Saul, 155 Spring St. (431-0747).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Mountains: Sixty Years of Photographs by Bradford Washburn"; "Sheila Metzner 1991: A Retrospective"; through 2/2.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 2/15: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

KENRO IZU—Large format platinum photographs of ancient stone monuments in Egypt, Mexico, England, Scotland, Japan, Chile, and France; through 2/29. Greenberg, 120 Wooster St. (334-0010).

KEN MATSUBARA—Photographs of geometric forms; through 2/8. Baum, 588 Broadway (219-9854).

SHEILA METZNER—A selection of black-and-white photographs of metal objects; through 2/8. Danziger, 415 W. Broadway (226-0056).

MILLER—138 Spring St. (226-1220). Soviet photography from 1918–1939, with works by Alpert, Debabov, Ignatovich, Rodchenko, Shaikhet, others; through 2/15.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

RICE—325 W. 11th St. (366-6660). "Spiritual Travels," with works by Frank, Goldman, Hood, Marshall, Rentsch, Serbin, Storch, Teixidor; through 2/2.

STEVEN RUBIN—Photographs of families in West Athens, Maine; through 2/17. Camera Club of New York, 853 Broadway (260-7077).

ADRIENNE SALINGER/DENISE MARCOTTE—Color photographs of teenagers in their bedrooms by both; through 2/9. YWCA, 610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–4.

GERARD TRAQUANDI/EUGENE ATGET—Large-scale photographic still lifes and landscapes using the gum-bichromate process/Vintage prints of locations in and around Paris. Through 2/15. Zabriskie, 724 Fifth Ave. (307-7430).

WILLIAM WEGMAN—Black-and-white photographs from the 1970s that use language, props, and theatrics to express whimsical ideas; through 2/22. Pace/MacGill, 32 E. 57th St. (759-7999).

JEFFREY A. WOLIN/ELISE MITCHELL SANFORD—Black-and-white photographs of people living in public housing in Bloomington, Indiana/Photographs of women over fifty years old portraying famous men and women; 2/1–3/7. Opsis, 561 Broadway (966-8881), Sat. 12–5.

PERFORMANCE

COOPER UNION—Third Ave. at 7th St. (call Franklin Furnace for information at 925-4671). 1/31 at 8: Eric Bogosian. $20 ($100 for close-up seats).

LA MAMA—74A E. 4th St. (254-6468). 1/30–2/2 at 7:30: John Jesurun in "Shatterhand Massacree." $12.

NADA—167 Ludlow St. (420-1466). 1/29 at 10: Jude

Schwendenwien in "Jude Goes to Hollywood." $8.

.S. 122—150 First Ave. (477-5288). 1/30–2/2 at 8: Mr. Fashion (a.k.a. Gerard Little) in "Nefertiti" and Velvet Johnson's "The Sarah Vaughan Story." $10.

MUSEUMS

MERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. 1/30–8/2: "Dale Chihuly's 'Najima Floats.'" 1/30–4/19: "American Improvisation: Textiles from The Indianapolis Museum of Art."

MERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch." Through 3/1: "Birds in Art."

SIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; *students and seniors* $1. Through Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. 1/31–5/3: "Grand Lobby Installation: The New Merengue." Through 2/28: "Quattrocento: Early Italian Panel Paintings." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." Through 2/2: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 8/14: "Come All You Gallant Heroes: The World of the Revolutionary Soldier."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. *(360-3500). Closed for restoration; will re-open in* spring of 1992.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 6/30: "Glenview Mansion: Orientation Gallery and Touch Collection." Through 3/30: "Childhood Life: 1880–1910."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 1/31: "Picturing Africa: Photographs of the Zulu, 1870–1900." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." 2/4–5/3: "Barbizon." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 4/26: "17th-Century Dutch Drawings from The Maida and George Abrams Collection." Through 4/26: "17th-Century Book Production in the Low Countries." Through 4/26: "Selections from the Permanent Collections."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." *Through 3/10: "Santos de Palo: The Household* Saints of Puerto Rico."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0581). Tue.–Sun. 11 a.m.–6. $3.50; students, seniors, and children $2.50. Through 5/10: "The Edge of Light: Rudie Berkhout, Sam Moree, Dan Schweitzer, and Doris Vila."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 3/29: "Lighting from the Sixties and Seventies." Through 4/7: "Gay Block: Rescuers of the Holocaust." Through 3/23: "Frank Gehry: New Furniture Prototypes." 2/2–4/7: "The William S. Paley Collection."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17/92: "Remember the Children: Daniel's Story."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 2/9: "Landscape of America: The Hudson River School to Abstract Expressionism." Through 2/9: "Dual Cultures: Taiwan/New York—Six Realist Painters."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 *(free Tue. 5–8).* $2.50, *seniors and students* $2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. *noon–8. Closed Mon.–Tue. Suggested admission* $3.50, $2.50 seniors and children. Through 4/19: "1 + 1 + 1: Works by Alfredo Jaar." Through 2/28: "The Big Nothing ou le Presque Rien." Through 4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 *a.m.–5., Thu. 11 a.m.–8.* $4.50; *seniors* $3, *children* $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15: "Documents of Dissent." Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 2/17: "Carl Michel: Design for the Ballet." 1/31–4/25: "Fool's Fire by Julie Taymor."

NEW YORK TRANSIT MUSEUM—Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Tue.–Fri. 10 a.m.–4, Sat. 11 a.m.–4. $2; seniors $1.50; children $1. Through 4/30: "Subway Stories: Paintings by Sandra Bloodworth."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 2/2: "Malcolm Morley: Watercolors."

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/9: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 2/2: "Mel Chin: Viewpoints." Through 4/12: "Ik-Joong Kang: 3 x 3." Through 3/29: "Art Beyond Sight."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery." Through 2/16: "Hemm'd Thick with Sailships."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 3/1: "1990–1991 *Artists in Residence: Ada Pilar Cruz, Leonardo Drew,* Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . *Through 2/2: "Celebrating Calder."* Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." Through 4/19: "William Wegman." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/8: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 2/14: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 2/8.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 2/4 at 10 a.m.: "English and Continental Furniture and Decorations." On view from 2/1.

DOYLE—175 E. 87th St. (427-2730). Next auction on 2/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/29 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: American Furniture and Decorations." On view from 1/25. 1/31 at 10:15 a.m. and 2: "The John A. McCone Collection." On view from 1/25. 2/1 at 10:15 a.m. and 2: "English Furniture, Decorations, and Carpets." On view from 1/25.

SWANN—104 E. 25th St. (254-4710). 1/30 at 10:30 a.m.: "Modern Press & Illustrated Books." On view from from 1/27.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 29

TOKYO QUARTET—With pianist Andre Previn. All-Mozart program. Alice Tully Hall at 8. $25.

LIZA MINNELLI, vocalist. Solo pieces and production numbers. Radio City Music Hall at 8. $30–$50.

NETWORK FOR NEW MUSIC—Benjamin Basner's Sonata for Violin and Piano (U.S. premiere); N.Y. premieres of Robert Capanna's Trio for Three Instruments and Jan Krzywicki's *Snow Night;* Crumb's *Idyll for the Misbegotten;* Eric Moe's *riprap*. Weill Recital Hall at 8. $9.

NEW MUSIC CONSORT—Premieres of Mario Davidovsky's *Simple Dances;* Lydia Ayer's *Dangerous Places;* Arthur Weisberg's *Reflections;* Iannis Xenakis's *Okho*. Also, Carter's *Triple Duo*. Manhattan School of Music, Broadway and 122nd St. (362-0962), at 8. $8.

RICHARD SHIRK, pianist. All-Mozart program: Sonata in B-flat, K. 281; Sonata movement in G Minor, K. 312; Twelve Variations on an Allegretto, K. 500. CAMI Hall, 165 W. 57th St. (832-9420), at 8. Free.

CAMBIATA WINDS—The woodwind trio performs works by Mozart, Beethoven, Debussy, Poulenc, and Auric. St. Vincent De Paul Rectory, 123 W. 23rd St. (243-4727), at 8. $7.

JUILLIARD STUDENT RECITAL—American music of the 1980's performed by music, dance, and drama students. Juilliard Theater, 155 W. 65th St. (769-7406), at 8. Free; tickets required.

JUILLIARD CHAMBER SINGERS, Rebecca Scott conductor. Masonic cantatas by Mozart. Alice Tully Hall at 1. Free.

CONCERTS IN THE GARDEN—Juilliard students perform works for string quartet by Mozart and Beethoven. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

Thursday, January 30

NEW YORK PHILHARMONIC, Charles Dutoit conductor; with pianist Radu Lupu. Roussel's *Le Festin de l'Araignee* Suite; Beethoven's Piano Concerto No. 4; Nielsen's Symphony No. 5. Avery Fisher Hall at 8. $10–$50. Note (today only): Open rehearsal at 9:45 a.m.; $5.

OPERA ORCHESTRA OF NEW YORK—Concert version of Boieldieu's *La Dame Blanche,* Eve Queler conducting; with soprano Renee Fleming and tenor Robert Swensen. Carnegie Hall at 8. $18–$54.

"MOZART ON PERIOD INSTRUMENTS"—Featuring pianists Malcolm Bilson, Steven Lubin, Melvyn Tan; violinist Daniel Stepner. All-Mozart program: Variations in C on a Minuet by J. C. Fischer, K. 179; Sonata in C for Violin and Piano, K. 403; Piano Concerto No. 3 in D, K. 40; Piano Concerto No. 1 in F, K. 37; Concerto No. 7 for Three Pianos, "Lodron," K. 242; others. Alice Tully Hall at 8. $22.

LIZA MINNELLI—See 1/29.

THE RAPHAEL TRIO—Pianist Daniel Epstein, violinist Charles Castleman, cellist Susan Salm. Brahms's Trio No. 2 in C, Op. 87; N.Y. premieres of David Liptak's Trio and Rainer Bischof's *Trio Fragile;* Ravel's Piano Trio in A Minor. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $15.

ORCHESTRA NEW YORK, John Dodson conductor. Haydn's Divertimento in F, Hob. II:20; Kenneth Fuch's *Out of the Dark;* Wagner's *Siegfried Idyll;* Schoenberg's Chamber Symphony, Op. 9. St. Luke's Church, 308 W. 46th St. (369-6863), at 8. $10.

JANE KOMAROV, composer. World premiere of *Stream of Light*. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

CLAUDIA DUMSCHAT, organist. Works by Degrigny, Bohm, Bach, Vierne. Church of the Ascension, Fifth Ave. and 10th St. (316-5700), at 8. Free.

"LIEDERABEND"—Members of Juilliard's accompanying, voice, and opera departments. Paul Hall, 60 Lincoln Center Plaza (769-7406), at 6. Free.

JUILLIARD STUDENT RECITAL—See 1/29.

FOUR NATIONS ENSEMBLE—Works of Haydn and Vivaldi on period instruments. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

Friday, January 31

NEW YORK PHILHARMONIC—See 1/30. Today at 11 a.m. Pre-concert lecture at 9:30 a.m.; $10.

LIZA MINNELLI—See 1/29.

NEIL ROSENSHEIN, tenor. Works by Warlock, Vaughan Williams, Britten, Dello Joio, Ives, Foster, others. Weill Recital Hall at 8. $18.

JUILLIARD SYMPHONY, Christopher Kendall conductor. Margaret Brouwer's *Third From the Sun* (world premiere); John Adams's *The Wound Dresser;* Paul Schoenfield's *Four Parables* for Piano and Orchestra (N.Y. premiere). Alice Tully Hall at 8. Free; reserve.

ANDES MANTA—The six-member ensemble performs Andean folk music and original pieces. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

Saturday, February 1

MILWAUKEE SYMPHONY ORCHESTRA, Zdenek Macal conductor; featuring violinist Young Uck Kim. N.Y. premiere of Schuller's Concerto No. 2 for Violin and Orchestra; Roussel's Suite No. 2 from *Bacchus et Ariane,* Op. 43; Dvorak's Symphony No. 8 in G, Op. 88. Carnegie Hall at 8. $12–$45.

NEW YORK PHILHARMONIC—See 1/30.

UNIVERSITY OF COLORADO CHAMBER ORCHESTRA AND CHORUS, Giora Bernstein conductor; with soprano Anne Christopherson, alto Anna Haagenson, tenor Jeffrey Haagenson, bass Robert Best. All-Mozart program: Missa brevis in C, "Piccolomini," K. 258; Symphony No. 28 in C, K. 200; Church Sonata in C, K. 328; "Regina Coeli," K. 108; Symphony No. 35 in D, K. 385. Alice Tully Hall at 8. $10–$15.

LIZA MINNELLI—See 1/29.

YALE MUSIC SPECTRUM—Violinist Syoko Aki; violist Odile Torenbeek; cellists Shauna Ralston, Bion Tsang, and Thomas Wiebe; pianists Boris Berman, Claude Frank, and Peter Frankl. All-Brahms program: Quartets in C Minor, Op. 60; in A, Op. 26; in G Minor, Op. 25. Merkin Concert Hall at 8. $12.

"SCHUBERTIADE"—Baritone Hermann Prey and pianist Jeffrey Swann. Songs of Schubert and Schubert/Liszt. 92nd Street Y at 8. $25.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; with cellist Carter Brey. J. C. Bach's *Concertino Notturno;* Haydn's Cello Concerto in D; Villa-Lobos's Choros No. 7, "Settimino"; M. Haydn's Sinfonia in D. Metropolitan Museum of Art at 7. $15.

"WE HAVE THE POWER"—Hip-hop music and poetry. Aaron Davis Hall, City College of New York, Convent Ave. and 135th St. (650-6900), at 7:30. $12.

AFRICAN EXPRESS—With griot-musician-dancer Abdoulaye Bangoura. Fusion of West African music and contemporary jazz. New York Open Center, 83 Spring St. (219-3739), at 8. $10.

SERGEI MATUSEWITCH, accordionist. Works by Mozart, Rakhmaninov, Kreisler, Pietro Frosini, others. Lincoln Center Library (870-1625), at 2:30. Free.

SHLOMO ARTZI, vocalist. BAM Opera House, Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4111), at 7:30. $12–$30.

TITO PUENTE, percussionist; with his Latin-jazz band. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 7 and 9:30. $15.

Sunday, February 2

ORCHESTRA OF ST. LUKE'S, Roger Norrington conductor; with the Dusseldorf Concert Chorus (U.S. debut). Featuring soprano Jeanne Ommerlé, mezzo-soprano Mary Westbrook-Geha, tenor Frank Kelley, baritone Andreas Schmidt. All-Mendelssohn program: Overture and Incidental Music to *A Midsummer Night's Dream,* Op. 21 and 61, with guest narrators Barbara Feldon and Fritz Weaver; *Die erste Walpurgisnacht,* Op. 60. Avery Fisher Hall at 7:30. $14–$28.

PHILHARMONIA HUNGARICA, Sir Yehudi Menuhin conductor; featuring pianists Ralph Markham and Kenneth Broadway. Haydn's Symphony No. 83 in G Minor, "La Poule"; Poulenc's Concerto in D Minor for Two Pianos; Bartok's Concerto for Orchestra. Avery Fisher Hall at 3. $15–$30.

CHOROS ARISTOS, Gregory Buchalter conductor; with soprano Kaaren Erickson, mezzo-soprano Wendy Hoffman, tenor Michael Forest, bass James Courtney. Rossini's Petite Messe Solennelle. Merkin Concert Hall at 8. $12.

NEW YORK PHILHARMONIC ENSEMBLES—With guest pianist Vladimir Feltsman. Rossini's Quartet No. 1 in F for Woodwinds; Kodaly's Serenade for Two Violins and Viola, Op. 12; Shostakovich's Quintet in G Minor for Piano and Strings, Op. 57. Merkin Concert Hall at 3. $10.

SLAVIC FESTIVAL—Music and dance by groups from the Slavic community. Alice Tully Hall at 2:30. $20.

EBORAH JAMINI, pianist. Weill Recital Hall at 5:30. $13.

IANO STUDENTS OF ISABELLA EREDITA—Weill Recital Hall at 2. $18.

ONCERTO SOLOISTS OF PHILADELPHIA—Featuring pianist Cynthia Raim. Vivaldi's Concerto No. 3 in D for Strings, Op. 12; Janacek's *Idyla;* Schubert's Five Minuets with Six Trios, D. 89; J. C. Bach's Sinfonia No. 3 in D Minor; Mozart's Piano Concerto No. 27 in B-flat, K. 595. Town Hall at 2. $5–$7.50.

HRISTOPHER PARKENING, guitarist. Works by Murcia, Praetorius, Granados, Albeniz, Falla, Villa-Lobos, and Castelnuovo-Tedesco. Metropolitan Museum of Art at 8. $15.

ICHAEL HASHIM QUARTET—Saxophonist Hashim, pianist Michael LeDonne, bassist Dennis Irwin, drummer Kenny Washington. All-Billy Strayhorn program. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7:30. $10.

AVID BUECHNER, pianist/**RICHARD LOCKER,** cellist. All-Beethoven program: Sonatas No. 1 in F, Op. 5; No. 1 in C, Op. 102; No. 2 in D, Op. 102; Variations in E-flat. New York Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. Free.

AFAYETTE QUARTET—Haydn's String Quartet No. 5 in D, "The Lark," Op. 64; Britten's String Quartet No. 3, Op. 94; Tchaikovsky's String Quartet in D, Op. 11. New School Auditorium, 66 W. 12th St. (229-5689), at 2. $5.

UGENE BONDI, cellist. Bach's Suites for Unaccompanied Cello. Goldmark Hall, Mannes College, 150 W. 85th St. (749-4035), at 6. Free.

HE CROSS BRONX EXPRESSIONS—Love songs. St. Margaret's House, Fulton and South Sts. (766-8122), at 6:30. Free.

TEPHEN HAMILTON, organist. Episcopal Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5:30. Free.

ASKELL THOMSON, organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

OSEPH DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

BRONX ARTS ENSEMBLE CHAMBER ORCHESTRA, Johannes Somary conductor; with the Horace Mann School Glee Club. Works by Mozart, Britten, Ives. Fordham University Church, Bronx Rose Hill Campus at Southern Boulevard (549-1899), at 2. $12.50.

BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTRA, Steven Levy conductor. Mozart's Concerto No. 5 in A, K. 219; Faure's *Elegy*, Op. 24; Beethoven's *Coriolanus* Overture, Op. 62; Bizet's Symphony in C. Flatbush-Tompkins Building, Dorchester Road and 18th St., Brooklyn (718-252-6162), at 3:15. $8.

Monday, February 3

SOVIET PHILHARMONIC, Gennady Rozhdestvensky conductor; featuring pianist Viktoria Postnikova. Rakhmaninov's Piano Concerto No. 3 in D Minor, Op. 30; Rimsky-Koraskov's *Russian Easter Festival Overture,* Op. 36; Tchaikovsky's Suite No. 3 in G, Op. 55. Carnegie Hall at 8. $13–$60.

JUPITER SYMPHONY, Jens Nygaard conductor; featuring pianist Seymour Lipkin. Lipatti's *Concertino in Classic Style;* Haydn's Symphony No. 52; works by Bach and Schubert. Alice Tully Hall at 8. $10–$20.

JEAN-PIERRE RAMPAL, flutist; with cellist Mstislav Rostropovich and violinist Isaac Stern. Works by Telemann, Handel, Reicha, Mozart, Haydn, Devienne, and Weber. Avery Fisher Hall at 8. Sold out.

JUILLIARD STRING QUARTET—Bach's *The Art of the Fugue*. Juilliard Theater, 155 W. 65th St. (769-7406), at 8. Free; tickets required.

BILL McCLELLAND AND THE FEETWARMERS—With the Vassar College Madrigal Singers. Original choral pieces, and works by Jimmie Lunceford, Duke Ellington, Isham Jones, others. Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

FREDERICK MARTELL, tenor/**DAN FRANKLIN SMITH,** pianist. John Carter's Cantata; works by Strauss, Tosti, Denza, and Cardillo. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

HARLEM SCHOOL OF THE ARTS STUDENT RECITAL—Black history program. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

Tuesday, February 4

SOVIET PHILHARMONIC, Gennady Rozhdestvensky conductor; featuring violinist Alexander Rozhdestvensky. Tchaikovsky's Violin Concerto in D, Op. 35; Ives's *Browning Overture;* Saint-Saens's Symphony No. 1 in E-flat, Op. 2. Carnegie Hall at 8. $13–$60.

JUILLIARD CHAMBER MUSIC CONCERT—Works by Strauss, Chadwick, Phillip Lasser, Prokofiev. Alice Tully Hall at 8. Free; tickets required.

SPECULUM MUSICAE—Violinists Curtis Macomber and Carol Zeavin, violist Maureen Gallagher, cellist Eric Bartlett, clarinetist Allen Blustine. Works by Ruth Crawford Seeger, Steven Mackey; Martino's Quartet for Clarinet and Strings; Carter's *Con Leggerezza Pensosa*. Merkin Concert Hall at 8. $15.

WILLEM IBES, pianist. Weill Recital Hall at 8. $15.

FRESK QUARTET—With pianist Nina Lelchuk. Haydn's Quartet No. 1 in D, Op. 54; Brahms's Quartet No. 1 in C Minor, Op. 51; Schumann's Quintet in E-flat, Op. 44. Merkin Concert Hall at 2. $8.

ACCORD SIXTEEN—Cellists Peter Sanders, Michael Finckel, Mollie Glaser, and Adam Grabois. Works by Bach, Beethoven, Stravinsky, Ellington. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 1/27 at 8: First performance of Beethoven's *Fidelio;* production by Otto Schenk, sets and costumes designed by Boris Aronson, lighting designed by Gil Wechsler, stage direction by Bruce Donnell; Christof Perick conducting; Behrens, Sylvia McNair (debut), Reiner Goldberg (debut), Kaasch, Wlaschiha, Salminen, Held, Forest, Courtney. 1/28 at 8: Puccini's *Turandot,* Santi conducting; Jones, Stratas, Popov, Ghiuselev, Laciura, Forest, Croft, Velis, Courtney. 1/29 at 8: Wagner's *Der Fliegende Hollander,* Conlon conducting; J. Martin, Lakes, Morris, Salminen, Kaasch, Kelly. 1/30 at 8: Donizetti's *L'Elisir d'Amore*, Duerr conducting; Spacagna, Olsen, Oswald, Capecchi, Grant Murphy. 1/31 at 8: *Fidelio;* same as 1/27. 2/1 at 1:30: *Turandot;* same as 1/28. 2/1 at 8:30 (note time): *Der Fliegende Hollander;* same as 1/29. 2/3 at 8: *Fidelio;* same as 1/27. 2/4 at 8: *Der Fliegende Hollander;* same as 1/29, except Hong-Shen Li (debut) for Kaasch.

Other

NEW YORK CITY OPERA NATIONAL COMPANY—Puccini's *Tosca,* with supertitles. Whitman Hall, Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-434-1900). 2/1 at 8. $17–$24.

NEW YORK OPERA FORUM—Concert version of Verdi's *Don Carlo*. Nicholas Roerich Museum, 319 W. 107th St. (864-7752). 1/31 at 6:30. Free.

OPERA ORCHESTRA OF NEW YORK—See "Concerts," 1/30.

REGINA OPERA COMPANY—Excerpts from operettas and Broadway musicals. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 2/2 at 4. $5.

THE NEW GENERATION DRAMA ASSOCIATION—1/30–2/1 at 7:30; 2/2 at 2: *The Monkey King*, a Chinese acrobatic opera; $8. 2/1 at 2: An excerpt from *Legend of the White Snake*; $8. Taipei Theater, 1221 Avenue of the Americas (373-1850).

THIRD STREET OPERA WORKSHOP—With the After Dinner Opera Co. Scenes from Mozart's *Cosi fan tutte;* Puccini's *La Boheme;* and Humperdinck's *Hansel and Gretel*. Third Street Music School, 235 E. 11th St. (777-3240). 1/31 at 7:30; 2/1 at 5 and 8. Free.

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. Tickets: $8–$52. 1/28 at 8: *Les Petits Riens; Mozartiana; Prague Symphony*. 1/29 at 8: *Mozart Serenade;* Peter Martins's *Delight of the Muses* (world premiere), score by Charles Wuorinen; *Divertimento No. 15.* 1/30 at 8: *Monumentum/Movements; Afternoon of a Faun; Antique Epigraphs; Slaughter on Tenth Avenue*. 1/31 at 8: *The Goldberg Variations; Stars & Stripes*. 2/1 at 2: *Mozart Serenade; Behind the China Dogs; Stars & Stripes*. 2/1 at 8: *Le Tombeau de Couperin; Tchaikovsky Pas de Deux; The Waltz Project; Prague Symphony*. 2/2 at 1: *The Goldberg Variations; Slaughter on Tenth Avenue*. 2/2 at 7: *Delight of the Muses; Afternoon of a Faun; Antique Epigraphs; Divertimento No. 15.* 2/4 at 8: *Interplay; Afternoon of a Faun; Antique Epigraphs; Glass Pieces.*

Twyla Tharp and Dancers

CITY CENTER—1/28–2/9. Tickets: $25–$40. Program A: *Ocean's Motion; Little Ballet;* N.Y. premiere of *Grand Pas: Rhythm of the Saints,* music by Paul Simon; *Nine Sinatra Songs*. Program B: World premiere of *Sextet,* music by Bob Telson; N.Y. premiere of *Men's Piece; Golden Section* from *The Catherine Wheel*. Program C: *Deuce Coupe;* N.Y. premiere of *Octet,* music by Edgar Meyer; *Nine Sinatra Songs*. Program D: *Nine Sinatra Songs; Men's Piece; Ocean's Motion*. 1/28 at 7:30: Special program: *Octet; Grand Pas: Rhythm of the Saints; Men's Piece; Ocean's Motion*. Guest appearance by Patrick Dupond, dancer and director of the Paris Opera Ballet. 1/29 at 8: Program A. 1/30 at 8: Program B. 1/31 at 8: Program C. 2/1 at 2: Program C. 2/1 at 8: Program B. 2/2 at 3: Program B. 2/4 at 8: Program A.

Nikolais and Murray Louis Dance Co.

JOYCE THEATER—1/28–2/9. Tickets: $25. Program A: *Temple; Sextet* from *Graph; Index;* world premiere of Nikolais's *Aurora,* music by Jon Scoville; *Bach II*. Program B: *Group Dance* from *Sanctum;* world premiere of Louis's *Blue Streak,* music by Mendelssohn; *Dramatis Personae;* world premiere of Louis's solo work *A Fine Line,* music by Lutoslawski; *Mechanical Organ*. Program C: *Pond; Aperitif; Intrados;* U.S. premiere of Louis's *Where Phantoms Gather,* music by Jon Scoville. 1/28–1/29 at 8: Program A. 1/30–31 at 8: Program B. 2/1 at 2: Family matinee program; $10. 2/1 at 8: Program A. 2/2 at 2: Program B. 2/2 at 7:30: Program A. 2/4 at 8: Program C.

Other

AMY PIVAR—Reprise of the choreographer's *Not a Confession*. St. Mark's Church, Second Ave. and 10th St. (529-2318). 2/1 at 10. $10.

ANDREA DEL CONTE—With the American Spanish Dance Theatre. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Queens (718-729-3880). 1/31 at 8. $13.

BEPPIE BLANKERT—Fabian Galama and John Taylor perform Blankert's *Charles,* based on the work of Charles Ives. St. Mark's Church, Second Ave. and 10th St. (529-2318). 1/30–2/2 at 8. $10.

"BONUS: DANCE AFTER HOURS"—Improvisational dance by Margarita Guergue, Donna Uchizono, others. St. Mark's Church, Second Ave. and 10th St. (529-2318). 1/30–1/31 at 10. $10.

"CAUTION: ARTISTS AT WORK"—Improvisations by Simone Forti, Daniel Lepkoff, Ishmael Houston-Jones, Douglas Dunn, and others. Performance Space 122, First Ave. and 9th St. (477-5288). 1/30–2/2 at 9. $10.

DALTON-HARTEL DANCE—Original solos and duets, and a work by Doris Humphrey/Ernestine Stodell. Mulberry Street Theater, 70 Mulberry St. (249-0126). 1/31–2/2 at 8. $10.

DOROTHY JUNGELS AND EVERETT DANCE THEATRE—Jungels's *The Science Project,* a work comparing the creative processes of art and science. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/30–2/1 at 8; 2/2 at 3. $12.

ELIZABETH SWADOS—*Book of Job*. One Dream Theatre, 232 W. Broadway (219-1160). 1/29–2/1 at 8; 2/2 at 3. $15.

HERITAGE DANCE COMPANY—Choreography of Isadora Duncan and Maria Boscaino. Greek Cultural Center, 27-18 Hoyt Avenue South, Astoria, Queens (718-726-7329). 2/1–2/2 at 7. $10.

INSTANT GIRL—Premiere of the trio's dance-theater piece *Psycho Vanity*. Dia Center for the Arts, 155 Mercer St. (473-4769). 1/30–1/31 at 8. $10.

ODADAA!—Drumming and dances of Ghana. Symphony Space. 2/1 at 8. $15.

COMPILED BY SARAH GLEACHER

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

CHINA REGENT—130 Liberty St., 2nd fl. (432-1212). Casual. Chinese. Spcls: Regent jumbo shrimp, sesame chicken, orange flavor beef. Res. sug. L & D Mon.–Fri. 11 a.m.–9, Sat. noon–3. Private parties for 10–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-0644). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice gnocchi and golden raisin sauce, wood grilled double lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, MC, V.**

South Street Seaport

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D

Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

L COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

OTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

EKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLA MOSCONI —69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

23RD STREET BAR & GRILL—158 E. 23rd St. (533-8877). Casual. Continental. Spcls: broiled salmon steak meuniere, prime rib of beef au jus, fettuccine alfredo. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–4 Br Sat.–Sun. noon–4. D daily 4–midnight. Private parties for 65–70. **(M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA CENTRAL—227 Tenth Ave., bet. 23rd–24th Sts. (620-0230). Casual. American. Spcls: pan-seared scallops, shepherds pie, grilled breast and confit of duck. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. to 10. **(M)** **AE, MC, V.**

CHEZ JOSEPHINE—414 W. 42nd St. (594-1925). Casual. French-continental. Spcls: lobster cassoulet, boudin noir with french fries, chicken Alvara. Res. nec. D only Mon.–Sat. 5–midnight. Ent. Mon.–Sat. Private parties for 20. Closed Sun. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARIO'S SEAFOOD—7 E. 30th St. (532-7787). Casual. Northern Italian seafood. Spcls: snapper Mediterranean style, veal masala, broiled salmon. Res. nec. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E) AE, CB, DC, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M) AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M) AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E) AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M) AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M) AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E) AE, CB, DC, TM.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I) AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M) AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E) AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M) AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E) AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E) AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M-E) AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E) AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M) AE, CB, DC, MC, V.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E) AE, CB, DC, MC, TM, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E) AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E) AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M) AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E) AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobste salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roaste tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.-Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30 Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. **(E) AE, CB, DC, MC, V**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M) AE, CB, DC, MC,**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M) AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M) AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M) AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M) AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E) AE, CB, DC, MC, TM, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M) AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat.

Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

ECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

ORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

RANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

RENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., *in the Rihga Royal Hotel.* (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef *with smoked tomato and roasted corn, pan seared red* snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. *Late supper and pastries till 2* a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pretheater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., *in the Parker Meridien* (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: *mignonnettes de boeuf bordelaise,* tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SIAM INN TOO—854 Eighth Ave., bet. 51st–52nd Sts. (757-3520). Casual. Thai. Spcls: salmon with green curry, Bangkok duck, pla lad prig. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Fri. 5–11:30, Sat. 4–11:45, Sun. 4–11. **(I–M)** **AE, CB, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

KODNOI—208 E. 60th St. (688-9885). Casual. Thai. Spcls: tamarind duck, hor mok talay, pla geian. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–11:30. Private parties for 30–40. **(I–M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, TM, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775) Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, TM, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

ALBERTO—98-31 Metropolitan Ave., Forest Hills (718-268-7860). Casual. Northern Italian. Spcls: tortelli, three moschettieri, venison stew with polenta. Res. sug. D only Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. *Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana.* Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Lolli-pops Concerts. Conductor Dino Anagnost presents Prokofiev's Peter and the Wolf; for ages 3–5. 2/1 at 10:15 and 11:30 a.m.; 2/2 at 1:15 and 2:30. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (704-2100). $30.

CITY LIGHTS YOUTH ENSEMBLE—Monkey Magic: Chinese Story Theatre. Familiar folk tales told in the Chinese tradition; for ages 4–8. 1/31 at 7; 2/1 at 1 and 4:30. The Lamb's Theatre, 130 W. 44th St. (262-0200). $5; reserve.

92ND STREET Y—Teens on Tap. Help for teen agers in deciding what to do this summer is at the Summer Opportunities Fair, where they can choose from community service programs, academic study, kibbutz living, and adventure trips. 2/2 from 2–6. 1395 Lexington Ave. (415-5600). Free.

A WOMAN CALLED TRUTH—A play about slave crusader Sojourner Truth, featuring a musical score of American slave songs; for ages 9 and up. Sat. at 8; Sun. at 2; through 3/1, except 2/2 and 9. The Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.*

THE PAPER BAG PLAYERS—You Won't Believe This, But... These seasoned entertainers return with a brand-new show featuring a family that keeps getting lost, a leaky faucet that chases the plumber, and alligators who do the "swamp stomp"; for ages 4–9. Sat. and Sun. at 2; through 3/8. Symphony Space, Broadway and 95th St. (864-5400). $12.*

THE LAST PHOENIX—An evil alchemist captures the last Phoenix egg and plans to prevent the bird of fire from hatching; for ages 5–11. Sat. and Sun. at 1; through 3/8. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

JOB: A CIRCUS—The Big Apple Circus clowns help tell a classical biblical tale with a modern-day twist; for ages 3 and up. Wed.–Sat. at 8; Sun. at 3. Under One Roof Theatre Company, One Dream Theatre, 232 W. Broadway. (219-1166). $5; adults $15; reserve.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3 and up. 2/2 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

WEST END GATE—*Goowins Balloowins.* A wizard invites the audience into a fairyland of balloon; for ages 4–10. 2/1 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A *full-scale musical about a girl* growing up in a circus; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

THEATREWORKS/USA—Rapunzel. Grimm's fairy tale of the girl with the long hair is told with a modern twist; for ages 5 and up. 2/1, 2, and 9 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.

THE PUPPET COMPANY—Harmony Castle. Featuring Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Brian McGovern lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Carousel Puppets. With Susan Wall. 2/1 and 2 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown *and magician* David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love**, Sat. and Sun. at 1:30, and **Little Red Riding Hood**, Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.*

CENTRAL PARK PROGRAMS—The Dairy: Spice Up Your Life. Learn about herbs and spices as you make your own tea bags and winter snacks at a tea party; for ages 5–11. 2/2 at 1:30. 65th St., mid-park (794-6565). Free; reserve. . .**Belvedere Castle: Wacky Windsocks.** Capture winter winds with colorful windsocks that you make; for ages 5–11. 2/2 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festival brochure at each box office and present the coupon inside. For general information on the Festival savings, call 769-4143.

BOOKS

GINGER KITTEN'S SURPRISE; FLUFFY BUNNY'S FRIEND; HELLO, HONEY BEAR, by Juli Kangas. Preschool. Grosset & Dunlap, $2.95 each.

MY FEET, by Aliki. Preschool. Harper Trophy, $4.50.

THE GREEN TOENAILS GANG, by Marjorie and Mitchell Sharmat; illustrated by Denise Brunkus. Kindergarten–Grade 3. Delacorte Press, $13.50.

THAT'S A WRAP: How Movies Are Made, by Ned Dowd; photographs by Henry Horenstein. Grades 2–5. Simon & Schuster, $15.

COMPILED BY BERNICE KANNER

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS—The City of New York Parks & Recreation and Herman's World of Sporting Goods present the **Winter Festival in Central Park** on 2/1 from 9 a.m. to 4. **New York City Salutes the 1992 Olympic Winter Games** and provides the public with a free opportunity to try out cross-country skiing; a temporary 60-foot downhill slope with man-made snow will be set up on the Great Lawn with equipment and instruction. Also included in the festival (located mid-park, between 81st and 85th Sts.), is a ski fashion show, a snow sculpture contest, and endless hot chocolate. Alternate date is 2/8. Free (1-800-834-3832). . . .**Tibet Night,** a celebration of the Year of Tibet, is set for 1/29, 6–8, at the New School, 66 W. 12th St. Free (718-981-9334). . . .**Urban Scapes,** a festival of music, poetry, and film, explores contemporary culture as seen and heard by young people and is set for 1/31–2/2. At Aaron Davis Hall, Convent Ave. and 135th St., at the City College of New York. Featured is **We Have the Power: Hip Hop Music and Poetry in Concert** on 2/1 at 7:30 ($12) and **Mira Me/Look at Me,** a festival of films and videos by and about urban youth, on 1/31, 6–9; 2/1, noon–6; and 2/2, 2–4 ($3, $6). Call for reservations (650-7100).

BLACK HISTORY MONTH—Nine Brooklyn Public Libraries present performances of **Roots of Rap: A Musical Drama,** which explores the poetic use of language in the African-American culture. Three performers and a percussionist from Interborough Repertory Theater compare and contrast rap music with works of Langston Hughes, Robert Hayden, Paul Lawrence Dunbar, and other poets. Times: 2/3 at 4 at Crown Heights Branch, 560 New York Ave. (773-1223) and 2/4 at 4 at Coney Island Branch, 1901 Mermaid Ave. (226-1121). Call for more information. . . .**Nikon House,** 620 Fifth Ave., presents a photography exhibit, **The Black Experience: Seven Visions,** which features 40 prints depicting the struggles, joys, and triumphs of the black experience throughout the world. Runs 2/4–27. Hours: Tue.–Sat., 9:30 a.m.–5:30. Free (586-3909). . . .**The Brooklyn Museum,** 200 Eastern Parkway, presents **Stories From Africa,** an assortment of tales related to African-Americans as told by Yekk Muzic. On 2/1 at 3. Free with museum admission; $1.50–$4 (718-638-5000).

BENEFITS—The National Center for Learning Disabilities holds **The Gift of Love Gala** on 1/30 at the Marriot Marquis Hotel, Broadway between 45th and 46th Sts. Cocktails at 6:30; dinner is at 7:30 followed by dancing and auction of celebrity designed hearts. $375, $100; reserve (687-7211). . . .**The Manhattan Class Company** hosts its **Fifth Annual Soap Opera Bowl-A-Thon Fundraiser** on 2/2 from noon to 3. At Leisure Time Bowling and Recreation Ctr., 625 Eighth Ave. $25 to watch and $65 to bowl; reserve (727-7722). . . .**The Unitarian Church of All Souls** offers its **Annual Travel Auction** on 1/30 at 6 at the law firm of Shearman and Sterling, 599 Lexington Ave. Benefits outreach programs for New York's homeless and children with AIDS. $50 (535-5530). . . .**AnnTaylor** holds a benefit for the **Children's Hope Foundation**, an organization dedicated to improving life for inner-city childred affected by AIDS and the HIV virus. In its new store, Broadway and 87th St., on 2/2 at 6. $20 (243-1910). . . .**The New York Comedy Club,** 915 Second Ave. between 48th and 49th Sts., hosts **The Jay Feinberg Weekend** featuring shows at 6 and 9 on 2/2. All proceeds go to testing blood donors for Jay Feinberg, a 23-year-old afflicted with chronic myelogenous leukemia. $8; reserve (888-1696). . . .**The 36th Annual Auction and Dinner Dance** on 4/4 benefits the **Irving Institute for Medical Research.** At Sotheby's, York Ave. and 72nd St. Cocktails at 6; auction is at 7 followed by dinner and dancing. Pre-auction viewing: 2/1, 10 a.m.–5; 2/2, 1–5; 2/3, 10 a.m.–5; and 2/4, 10 a.m.–noon. $500; reserve (758-8250). . . .**Eric Bogosian** performs a "ranting monologue" in a benefit for Franklin Furnace on 1/31 at 8. In the Great Hall of Cooper Union, 7 E. 7th St. $20, $100; reserve (925-4671).

PERFORMANCES—The American Indian Community House, 404 Lafayette St., presents **HUIPIL,** a play with a feminist twist, featuring Coatlicue Las Colorado. Runs 1/30–2/16. At the Theatre for the New City, 10th St. at First Ave. Thu.–Sun. at 8. $5; reserve (254-1109). . . .A free performance of Shakespeare's **Love's Labour's Lost** continues, 1/27–31, and 2/1 at 2:30 and 7:30. At the New School, Theatre 001, 66 W. 12th St., between Fifth and Sixth Aves. Reserve (688-0945).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents Israeli novelist, playwright, and actor **David Grossman** on 2/3 at 8. Grossman is the author of *See Under: Love and the Smile of the Lamb* and *The Yellow Wind.* $8 (415-5440). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents a lecture by **Cora Kaplan,** author of *Salt and Bitter and Good—Three Centuries of English and American Women Poets,* on 1/29 at 8 and a reading by writers published by Serpent's Tail Publihers featuring **Lynne Tillman, Gary Indiana,** and **Silvia Sanza** on 1/31 at 10:30. An **Open Reading** is set for 2/3 at 8 (sign-up is at 7:30). $5; call for more information (674-0910). . . .**The Nicholas Roerich Museum,** 319 W. 107th St., presents **Robert Fagles** reading from his new translation of **Homer's Iliad** in English and the original Greek on 2/4 at 7. Free (864-7752). . . .**The New York Library for the Performing Arts,** 40 Lincoln Ctr. Plaza, presents **The Legacy of Joseph Papp** on 1/30 from 7 to 8:30. Panelists include actress Gloria Foster, Bernard Gersten, Michael Kahn, Elizabeth McCann, and Ross Wetzsteon (as moderator). Part of "Speaking Out: The Performing Arts Forum." $5; reserve (870-1761). . . .**Brentano's,** 597 Fifth Ave. at 48th St., presents the following readings: **Tatyana Tolstaya** (*Sleepwalker in a Fog*), **Rebecca Stowe** (*Not the End of the World*), and **Susan Thames** (*As Much as I Know*) on 1/29 at 7 and **John Ed Bradley** (*Love and Obits*) on 2/3 at 7. Free (826-2450). . . .**Tower Books,** 383 Lafayette St., presents an evening of readings with **Beverly Donofrio** (*Riding in Cars With Boys: Confessions of a Bad Girl Who Makes Good*) and **Silvia Sanza** (*Alex Wants to Call It Love*). On 1/30 at 7. Free (228-5100). . . .**The Kitchen,** 512 W. 19th St., presents an evening with writers from *Conjunctions* magazine on 2/4 at 8:30. Hosted by editor Bradford Morrow; readings by Robert Antoni, Elaine Equi, Hilton Als, Eric Darton, and Martine Bellen. $6 (255-5793). . . .**The French Institute/Alliance Francaise,** 22 E. 60th St., presents a literary reading in French by Jacques Garelli of **Arthur Rimbaud: Selected Poems.** In Tinker Auditorium on 2/4 at 6. $5 (355-6100).

TOURS

URBAN EXPLORATIONS—1/31 from 10 a.m. to 1, **Atriums of New York.** A tour of midtown atriums including the Ford Foundation, Chem Court, and more. . . .2/1 from 1 to 4, **SoHo and the Cast Iron District,** a walk through boutiques, galleries, and lofts. $15; register (718-721-5254).

MIRACLE TOUR OF 34TH STREET—Urban archeologist leads a tour of Herald Square and 34th St. from the world's largest shopping district to the Waldorf-Astoria. Starting at the first floor information desk of A&S Plaza, Ave. of the Americas and 32nd. St. every Thursday at 12:30. Sponsored by the 34th St. Partnership. Free (868-0521).

BIG ONION WALKING TOURS—2/1 at 1, **Immigrant New York,** a multi-ethnic tour through the Jewish East Side, Chinatown, Little Italy, and more. . . .2/1 at 1, **Civil War and Draft Riots,** a tour in Lower Manhattan of sites where some of the war's worst uprisings occured. $9; reserve (439-1090).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start at 10 a.m. and 2 daily except Weds. $15 (967-6008).

ADVENTURE ON A SHOESTRING—2/2 at 11 a.m., **Chinatown,** "a snacks-and-sights safari," followed by an optional lunch at a Chinese restaurant. . . .2/2 at 3, **Beekman and Sutton Place.** $5; reserve (265-2663).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 2/1, 8, 15, 22, 29 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .2/2 at 2: **Death Scenes of the Rich and Famous;** meet at the southeast corner of Madison Ave. and 81st St., to see where some of New York's most gruesome murders have taken place. . . .2/1, 15 at 6 and 2/22, 23, 29 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .2/8, 15, 22, 29 at 6: **Ye Olde Tavern Tour;** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .2/2, 8, 16, 22, 29 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .2/1, 9, 22 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .2/8, 16, 23, 26 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .2/2, 23 at 2, **Hollywood on the Hudson;** explore the "back lot" of Greenwich Village.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun., Mon., and holidays at 11 a.m. and 2, from the visitor information desk. Free (930-0501).

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 1/29 at 7:30 vs. Washington. 2/2 at 1 vs. Golden State. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. Next home game: 2/5 at 7:30 vs. Seattle.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. Next home game: 2/5 at 7:30 vs. Pittsburgh. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/1 at 5:05 vs. Philadelphia. 2/2 at 5:05 vs. Calgary. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. Next home game: 2/4 at 7:35 vs. Philadelphia.

STEPS—Snowflake Four Miler, 2/2 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

Y TO ABBREVIATIONS

	American Express
	Carte Blanche
	Diners Club
	MasterCard
	Visa

ase check hours and talent in advance. Many places forced to make changes at short notice.

POP/JAZZ

DIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 2/8: Tenor saxophonist Bob Kindred with Gene Bertoncini on guitar and Sean Smith on bass. **AE, MC, V**

GRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 1/29: Scott Feiner. 1/30: Ellen Kaye. 1/31: Rob Zantay's Bip Bop. **AE, CB, DC.**

DLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 1/29: Greg Denard Group. 1/30: Joan Tyler. 1/31, 2/1: The Harper Brothers. 2/2: Dave Leonhardt. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

UE NOTE—131 W. 3rd St. (475-8592). Through 2/2: *To Diz, With Love,* Dizzy Gillespie with Junior Mance, Peter Washington, Kenny Washington and others. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

E BOTTOM LINE—15 W. 4th St. (228-7880). 1/31: A solo acoustic evening with Jimmy Webb. 2/1: An evening with Buster Poindexter and His Banshees of Blue. **No credit cards.**

ADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/1: Phillip Harper on trumpet with Benny Green on piano and Santi Debriano on bass. 1/2: Ray Drummond on bass with Renee Rosnes on piano and Billy Drummond on drums. 2/3–8: Vincent Herring on saxophone with Kevin Hays on piano, Dwayne Burno on bass and Carl Allen on drums. **AE, CB, DC, MC, V.**

E CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

BGB—315 Bowery (982-4052). Rock club. 1/29: American Standard; Catwalk; Serious Pilgrim. 1/30: NYC: Mary on the Dash; Presents of Mind. 2/1: Desiderata; Quicksand; Tar. **No credit cards.**

HICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. Through 2/1: Big Time Sarah and The BTS Express. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

ONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: New Orleans Jazz Party featuring Chris Anderson and Friends. Through 2/2: Carrie Smith and Roland Hanna Quintet. 2/3: The Clifford Jordan Big Band. 2/4–9: Don Pullen Quintet. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 1/29 at 9:30: *The Coffeehouse Years of Dig Rezod,* a dada beatnik cabaret by and featuring Janet Coleman and David Dozer. 1/30 at 9 and 10:30: Jazz: Margaret Slovak Group with Michael Sarin, Stomu Takeshi and Ted Rosenthal. 1/31 at 9: Country: Pie Alamo. 2/1 at 9 and 10:30: Jazz: Jonathan Feig Quartet. 2/2 at 7: *The Spy Who Loved Too Much,* play. 2/3 at 8: *The Blaspheming Moon,* play by and featuring Christopher D. Hewitt. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/31: Denis Galvin on button accordion and Patrick Ourceau on fiddle. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/2: The Illinois Jacquet Big Band. 2/3: Les Paul Trio. 2/4–9: New York Voices. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/29–31, 2/2: Arthur Barron and Lonny Smith Quartet. 2/1: Guitarist Ernie Calabria followed by Arthur Barron and Lonnie Smith Quartet. 2/3–6: Closed. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/29: Nancy Marano and Eddie Monteiro. 1/30: Roy Meriwether Trio. 1/31: Giacomo Gates Quartet. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 1/29–2/1: Pianist James Williams with Ray Drummond on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/29: Yuengling Shindig: Band of Weeds; The Maudlins; Polanskys. 1/30: Bob Stewart Quintet; Lenore Von Stein; Black Dog Band. 1/31: Paul Motian's Electric Beebop. 2/1: Elliott Sharp's Orchestra Carbon. 2/2: Jeff Shanzer; Odean Pope's Saxophone Choir. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 1/29: Tino Gonzales and the Santa Fe Blues Band. 1/30: Phil Guy, Casey Jones, and Big Wheeler. 1/31, 2/1: Joe Leone's Chop Shop. 2/2: Blues Jam with The Popa Chubby Blues Band plus special guests. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/8, Tue.–Sat. at 9:15 and 11:15: The Bill Doggett Combo with Bill Doggett on the hammond B-3 organ. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Dale Chandler Group. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Marilyn Sokol. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/5: The Pixies plus guests Barkmarket. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/29: All Star Jam with Tom Major, Jon Paris, Tony Garnier and Rusty Cloud. 1/30: The Tempted. 1/31: Steel Breeze; Turnstyles. 2/1: Grateful Dread. 2/2: The Great Red Shark. 2/3: Four Sticks - A Led Zeppelin Tribute with Tom Major, Nunzio Signore, Dan Cobbett and Jack Daley. 2/4: The Soft Parade featuring Joe Russo. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 1/31: David Leonhart. 2/1: Hugh Lawson. 2/2: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/30: Chris Walker. 1/31: Roots reggae - Culture. 2/2: Ladysmith Black Mambazo. 2/3: Mambo Monday's. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). 1/29: Manhattan New Music Project - Borderline, artistic director Paul Nash featuring Eddie Henderson, Bruce Williamson, Tom Warner, Chuck Clark, David Taylor, Jon Kass, Ron Lawrence, Jeff Carney, Neal Kirkwood, Jamey Hadded. 1/30–2/2: Mulgrew Miller Trio with Chris McBride and Tony Reedus. 2/3: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 2/4–9: Cedar Walton, Ron Carter and Billy Higgins. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/31, 2/1: Jean Carne. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 1/29: Wayne Toups and Zydecajun; Bluejays. 2/1: Johnny Copeland. 2/4: Native Sun; Skinnerbox; Oly Gunghu Fiest. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 2/29: Tue.–Thu. at 8, Fri.–Sat. at 7 and 9:30: *The Real Live Brady Bunch.* 1/29 at 7:30 and 8:45: Stan Edwards in *That's All (A Living Tribute to Bobby Darin)* produced by Harriet Wasser. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/2: John Abercrombie Trio featuring Don Wahl on organ and Adam Nussbaum. 2/3: The Vanguard Jazz Orchestra. 2/4–9: Dorothy Donegan Trio featuring Jon Burr and Ray Mosca. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 1/29, 30: Kenny Davis Quartet with Kevin Clark and Charles Blenzig. 1/31, 2/1: Eddie Henderson with his All Star Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 1/29: The Toasters. 1/31: The Skadanks, Chill Factor. 2/1: The Machine. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 2/1: Pianist Jane Jarvis with Ed Polcer on cornet. 2/2: Michael

Moore on bass with Gene Bertoncini on guitar. 2/3–8: Pianist Pete Malinverni with Michael Moore on bass and Vernel Fournier on drums. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 1/29: Aztec Two Step plus The Pinballs. 1/31: John Cafferty and the Beaver Brown Band; The Suits. 2/1: Roomful of Blues. 2/5: Jr. Wells. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 2/1: Charlie Barnett and Reggie McFadden. 2/2: Jay Mohr with comics. 2/3: Open Mike with Helen Keaney. 2/4–8: Jay Mohr, Craig Anton, and Marc Cohen. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/2: Ron Gallop, Mary Ellen Hooper, Jim Mendrinos, Richie Gold, Scott Bruce, Kent Kasper, Danny Curtis, Mike Eagan and Nancy Redman. 2/3–9: Rick Scotti, Eddie Feldman, Jim Mendrinos, Darrell Hammond, Keith Anthony, Danny Curtis, Al Romero and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 1/29: Comedy-magicians Imam and Mark Mitton, with pianist Rich Sanders. 1/30: Comedy-magician Imam, magicians Eric DeCamps and Margaret Steele. 1/31, 2/1: Comedy-magicians Mark Mitton and Bob Markwood, magician Rocco, and pianist Rich Sanders. 2/4: Comedy-magic Showcase. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/2: Ron Gallop, Nick DiPaolo, Rhonda Hansome and Jon Hayman. 2/4–9: Bill Scheft, Brett Butler, Jim David and Brian McFadden. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Mimi and Mike Cossi's electronic band, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 1/29: Citikids benefit with The Nuff Brothers. 1/31: The Dolphins with Dan Brubeck. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Zizi Possi, 1/29–2/1, and Rose Maria, 2/4–8. Shows every Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 1/29: Singer Paula Seibel. 1/30: Singer Rick McKay with pianist Wes McAfee. 1/31: Singer Jane Scheckter. 2/1: Singer Marilyn Volpe with Wes McAfee Duo. 2/4: Singer Aaron Moroshita with pianist Jon Delfin. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. Sun., Duke Griffin. Mon.–Tue. Wayne Hosford. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/29: Lauren Cohn, musical comedy. 1/30: Singer Vicki McMahon. 1/31: Singer Irene Jaeger; Hazelle, characterization. 2/2: Gotham City Improv. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 1/29: Stand-Up Comedy Explosion; Singer Leigh Shirkey. 1/30: *A Grandma Named Jo,* musical revue. 1/31: *Four On The Floor;* music and comedy; singer Jackie Krull; Stars of Tomorrow. 2/1: Leah Sutton's Variety Show. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 1/29: Singer David Kibbe; Singer Cathy Robinson. 1/30: Singer-songwriter John Forster; singer Jodi Letizia. 1/31: Lynne Jackson and Mike Palter; singer Charles Cermele. 2/1: Lynne Jackson and Mike Palter; singer Annie Hughes; Baus and Troche, musical comedy variety show. 2/2: Singer Phillip Officer. 2/3: *Here's To Our Friends ... The Aids Music Revue;* singer Marieann Meringolo. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 1/31: *Corner Of The Sky,* musical revue; Elisa DeCarlo, musical comedy characterization. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/31: Ann McCormack with pianist Woody Regan. 2/1: Judy Kreston and David Lahm in *Remembering Felicia Sanders* with special guest Irving Joseph and Mike Richmond on bass and Jeff Brillinger on drums. 2/3: Judys First Anniversary Gala - A Benefit for Hearts and Voices. 2/4: Singer-pianist Tor Hyams. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 2/1, Tue.–Sat. at 9 and 11:15: Jazz singer-pianist Billy Stritch. 2/4–29: Rosemary Clooney returns with pianist John Oddo, Scott Hamilton on tenor saxophone, Warren Vache on cornet, David Finck on bass and Joe Cocuzzo on drums. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**2/2: Judy Kaye. 2/3: Cabaret Showcase Series Rising Stars-Singers and Songwriters featuring Craig Carnelia and Sally Mayes. Shows at 8, with 10:30 on demand. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Caba theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, S 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC,**

TATOU—151 E. 50th St. (753-1144). 1/29 at 11: A Sen mental Journey with Gwen Rivers and the Larry Ri ers Band. 1/31 at 7:30 and 10: Lang Phipps and M Thing. 2/1 at 7:30 and 10: Timi Michael and the N Jones Trio. 2/3 at 11: Monday Night Live with ho Rocco Primavera. 2/4 at 11: A Night of Rhythm a Blue Blues with Pat Cisarano. **AE, CB, DC, MC,**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Roo** Through 2/15, Tue.–Sat.: David Staller presents *N and Cole* at 9:30, and *Americans Abroad* on Fri.–Sat. 11:30. **Lobby:** Singer-pianist Buck Buchholz pla the music of Berlin, Porter, Kern and Gershwin eve Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC,**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. an First Ave. (355-7300). **Top of the Tower:** Pia lounge with spectacular panoramic views of Manha tan. Singer-pianist Robert Mosci plays eve Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC,**

CARLYLE—Madison Ave. and 76th St. (744-1600 **Cafe Carlyle:** Through 2/15, Tue.–Sat. at 8:45 an 10:45: The Modern Jazz Quartet. **Bemelmans Ba** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-piani Ronny Whyte. **AE, CB, DC, MC,**

DRAKE—440 Park Ave., at 56th St. (421-0900). **Th Drake Bar:** Singer-songwriter-pianist Jimmy Ro erts plays Porter and Gershwin songs plus favori Broadway show tunes every Tue.– Sat. from 8–mid night. **AE, CB, DC, MC, V**

HALCYON—151 W. 54th St., in the Rihga Royal Ho tel (468-8888). **Piano Room:** Singer-pianist Cath Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **L Bar Montparnasse:** Jazz-pianist Buddy Montgom ery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist singer Kathleen Landis returns for her seventh consec utive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800) **Dining Room:** Pianist Tony Monte plays ever Tue.–Sat. from 6–10. **AE, CB, DC, MC, V**

U N PLAZA–PARK HYATT—1 United Nations Plaza, a 44th St. (355-3400). **Ambassador Lounge:** Pianis Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pi anist Andy Wasserman plays Fri.–Sat. 5–9 and Rich ard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italia art-deco restaurant with singer-pianist Danny Ny every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italia restaurant featuring Florentine cuisine. Singer-pianis David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

VFUV— 90.7 FM
VNCN—104.3 FM
VNYC— 93.9 FM
VQXR— 96.3 FM;
1560 AM

Wed., January 29

:00/WNCN—M. Haydn: Sym. in D; **Saint-Saëns:** Septet n E-Flat, Op. 65.

WNYC—Diamond: Violin Sonata No. 2; **Hindemith:** "Symphonic Metamorphoses on Themes of Weber."

WQXR—Milhaud: *D'Aprés Corrette*, Suite, Op. 161.

3:00/WNCN—Tchaikovsky: *1812 Overture*, Op. 49; **Mozart:** Oboe Qt. in F.

WQXR—Boyce: Ov. No. 8 in D.

4:00/WNCN—Rossini: *Silken Ladder*, Ov.; **Pezel:** Suite in C.

WQXR—Tchaikovsky: Serenade for Strings, Sonatina.

5:00/WNCN—J. Haydn: Divertimento for Winds No. 46 in B-Flat, "St. Anthony Chorale."

WQXR—Vivaldi: Cto. in g.

6:00/WNCN—Chopin: Étude No. 12 in c, "Revolutionary," Op. 10; **Vivaldi:** Cto. for Three Violins in F.

7:00/WNCN—Grieg: *Peer Gynt*, Suite No. 1, Op. 46; **Clementi:** Piano Sonata in E-Flat, Op. 23.

WQXR—Schumann: Violin Cto. in d.

8:00/WNCN—Schumann: *Vienna*, "Carnival Jest," Op. 26; **J. Haydn:** Divertimento for Winds No. 13 in E-Flat.

WQXR—Delius: *North Country Sketches*, Excerpts.

9:00/WNCN—Mendelssohn: Sym. No. 3 in a, "Scottish," Op. 56.

Thu., January 30

2:00/WNCN—Brahms: Violin Sonata No. 3 in d, Op. 108; **Schmidt:** *Notre Dame*, Incidental Music.

WNYC—Tchaikovsky: Sym. No. 1.

WQXR—Grainger: *Green Bushes*.

3:00/WNCN—Liszt: "Mephisto" Waltz No. 1; **Bach:** Cto. for Violin and Panpipes in d.

WQXR—Rossini: *The Barber of Seville*, Ov.

4:00/WNCN—Vivaldi: Cto. for Oboe in C; **Clementi:** Piano Sonata No. 6 in D, Op. 25.

WQXR—Copland: *Danzon Cubano*.

5:00/WNCN—Borodin: *In the Steppes of Central Asia;* **A. Scarlatti:** Sinfonia No. 2 in D.

WQXR—Vivaldi: Cto. in d.

6:00/WNCN—Offenbach: *La Belle Hélène*, Ov.; **Hertel:** Cto. for Trumpet No. 2 in E-Flat.

7:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Beethoven:** Piano Sonata No. 5 in c, Op. 10.

WQXR—Saint-Saëns: Piano Cto. No. 3 in E-Flat.

8:00/WNCN—J. Haydn: Cto. for Violin No. 1 in C; **Boccherini:** Sym. No. 4 in d, "Nella casa del diavolo," Op. 12.

WQXR—Walton: Sym. No. 1; **Mozart:** "Ah perdona al primo affetto," Duet.

9:00/WNCN—Schumann: Sym. No. 4 in d, Op. 120.

Fri., January 31

2:00/WNCN—Bach: English Suite No. 2 in a; **W.F. Bach:** Sym. in D.

WNYC—Tippett: Cto. for Double String Orch.

WQXR—Couperin: Suite.

3:00/WNCN—Prokofiev: *Lt. Kijé*, Suite, Op. 60; **Vivaldi:** Cto. for Two Violins in D.

WQXR—Glazunov: *Solemn*, Ov.

4:00/WNCN—Verdi: *La Traviata*, "Sempre Libera"; **J. Haydn:** Piano Sonata No. 53 in e.

WQXR—Brahms: Serenade No. 1 in D, Excerpts.

5:00/WNCN—Alfven: *Dance of the Shepherd Girl;* **Vivaldi:** Cto. for Stinrgs in C.

WQXR—Corelli: Cto. Grosso No. 2 in F, Op. 6.

6:00/WNCN—Berlioz: *Roman Carnival*, Ov., Op. 9; **J. Haydn:** Divertimento No. 2 in G, Op. 100.

7:00/WNCN—J. Clarke: Trumpet Suite in D; **Schubert:** Ov. in D.

WQXR—Sibelius: Violin Cto. in d.

8:00/WNCN—J. Haydn: Cto. for Piano No. 5 in G; **Telemann:** *Banquet Music*, Book Two, Cto. in F.

WQXR—Schubert: Sym. No. 5 in B-Flat, *Rosamunde*, Excerpts.

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, "Pathétique," Op. 74.

WQXR—The Detroit Symphony Orchestra. **Borodin:** *Prince Igor*, Ov.; **Rachmaninoff:** "Rhapsody on a Theme of Paganini." Conductor: Temirkanov.

Sat., February 1

10:00 a.m./WNCN—Mendelssohn: Cto. for Violin and Strings in d; **Suk:** Piano Trio in c, Op. 2.

WQXR—J. Haydn: Trumpet Cto. in E-Flat.

11:00 a.m./WNCN—Wagner: *Tristan und Isolde;* **Roman:** Cto. Grosso for Oboe in B-Flat.

WQXR—Dvorák: *Hussite*, Ov.; **Vaughan Williams:** *The Lark Ascending*.

12:00/WNCN—Mussorgsky: *The Night on Bald Mountain;* **Vivaldi:** Cto. for Violin in e.

WQXR—Gershwin: Second Rhapsody for Piano and Orch.

1:00/WNCN—Mozart: Sym. No. 40 in g.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Puccini:** *Turandot*. Cast: Jones, Stratas, Popov, Ghiaurov; conductor: Santi.

2:00/WNCN—Molter: Cto. for Trumpet in D; **Bach:** Viola da gamba Sonata No. 3 in g.

3:00/WNCN—J. Reicha: Cto. for Two Horns in E-Flat, Op. 5.

4:00/WNCN—Falla: *La Vida Bréve*, Spanish Dance No. 1; **Boccherini:** Cto. for Cello in D.

5:00/WNCN—Rossini: *William Tell*, Ov., Pas de Six; **Schmelzer:** Ballet in Four Parts.

6:00/WNCN—Gossec: Gavotte; **Sperger:** Cto. for Hunting Horn in D.

7:00/WNCN—Prokofiev: *Lt. Kijé*, Suite, Op. 60; **Saint-Saëns:** Cto. for Cello No. 1 in a, Op. 33.

8:00/WNCN—Mozart: Cassation in G; **Smetana:** *Má Vlast*, "Blanik."

WQXR—The Cleveland Orchestra. **Beethoven:** Piano Cto. No. 1 in C, Op. 15; **Shostakovich:** Sym. No. 5 in d, Op. 47. Conductor: Skrowaczewski.

9:00/WNCN—Copland: *Appalachian Spring* (Ballet for Martha).

Sun., February 2

10:00 a.m./WNCN—M. Giuliani: Cto. for Guitar in A, Op. 30; **Donizetti:** Serenade for Clarinet and Guitar.

WQXR—Bizet: *Jeux d'Enfants*.

11:00 a.m./WNCN—Tchaikovsky: *Swan Lake*, Highlights, Op. 20; **Telemann:** Cto. for Recorder in C.

12:00/WNCN—Debussy: *Images for Orchestra*, "Iberia"; **Cimarosa:** Concertante in G.

1:00/WNCN—The Chicago Symphony Orchestra. **Mendelssohn:** Sym. No. 1 in c, Op. 11; **Mahler:** Sym. No. 1 in D, "Titan." Conductor: Conlon.

WQXR—Elgar: *Froissart*, Ov.; **Mozart:** Sonata in E-Flat for Piano and Violin.

2:00/WNYC—Rachmaninoff: String Qt. No. 2.

WQXR—Bizet: *L'Arlésienne*, Suite No. 1.

3:00/WNCN—Britten: *Young Person's Guide to the Orchestra*, Op. 34; **Weber:** Grand Duo Concertant, Op. 48.

WNYC—Stravinsky: *The Rite of Spring*.

WQXR—Copland: Sym. No. 3.

4:00/WNCN—Kabalevsky: *Colas Breugnon*, Ov.; **Molique:** Concertino for Oboe.

WQXR—J. Haydn: Qt. No. 1 in G, Op. 76.

5:00/WNCN—Ponchielli: *La Gioconda*, "Dance of the Hours"; **Vivaldi:** Cto. for Violin and Cello in A, Op. 8.

6:00/WNCN—Bach: Toccata and Fugue in d; **Schumann:** Fantasy for Violin and Orch. in C, Op. 131.

7:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43; **Sibelius:** *Historic Scenes*, Suite, Op. 66.

8:00/WQXR—"Sunday Night Opera House." **Strauss:** *Arabella*. Cast: Kanawa, Grundheber, Fontana, Dernesch; conductor: Tate.

9:00/WNCN—Gershwin: Cto. in F.

Mon., February 3

2:00/WNCN—Mozart: Divertimento for Strings in F; **Bach:** Cto. for Harpsichord No. 7 in g.

WNYC—The Baltimore Symphony Orchestra. **Beethoven:** Sym. No. 8; **Wagner:** *Tannhäuser*, Ov.

WQXR—Sibelius: *Belshazzar's Feast*, Suite.

3:00/WNCN—Wiren: Serenade for Strings, Op. 11; **Molter:** Cto. for Trumpet No. 3 in D.

4:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Scherzo, Op. 61; **Vivaldi:** Cto. for Flute in G.

WQXR—Gershwin: *An American in Paris*.

5:00/WNCN—Saint-Saëns: *Danse Macabre;* **A. Scarlatti:** Sinfonia No. 5 in d.

WQXR—J.C. Bach: Sym. for Double Orch. in E-Flat, Op. 18.

6:00/WNCN—Mozart: *Sleigh Ride;* **Vivaldi:** Cto. for Oboe and Bassoon in G.

7:00/WNCN—Bach: Cto. for Violin No. 2 in E; **M. Haydn:** Nocturne in F.

WQXR—Schumann: Sym. No. 4 in d.

8:00/WNCN—J. Haydn: Sinfonia Concertante in B-Flat; **Mendelssohn:** String Sym. No. 7 in d.

9:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

WQXR—Hindemith: *Kammermusik;* **Stravinsky:** *Orpheus;* **Mozart:** Sym. No. 40 in g.

Tue., February 4

2:00/WNCN—J. Haydn: String Qt. in g, "The Rider," Op. 74; **Gounod:** *Faust*, Ballet Music.

WQXR—Strauss: *Die Frau ohne Schatten*, Symphonic Fantasy.

3:00/WNCN—Liszt: Hungarian Rhapsody for Orch. No. 2 in d; **Mozart:** Sym. No. 21 in A.

WQXR—J. Haydn: Piano Cto. in D.

4:00/WNCN—Rossini: *Il Signor Bruschino*, Ov.

WQXR—Nielsen: *Masquerade*, Excerpts.

5:00/WNCN—Vivaldi: Cto. for Violin No. 6 in g, "La Stravaganza," Op. 4.

WQXR—Vivaldi: Cto. for Two Mandolins, Strings, and Organ in G.

6:00/WNCN—Torelli: Sinfonia for Trumpet; **J. Haydn:** *Fidelity Rewarded*, Ov.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

WQXR—Rachmaninoff: Piano Cto. No. 2 in c.

8:00/WFUV—"A Box at the Opera." **Cimarosa:** *Il Matrimonio Segreto*.

WNCN—Vogler: Sinfonia, "La Scala"; **Mozart:** Cto. for Piano No. 6 in B-Flat.

9:00/WNCN—Offenbach: *Gaite Parisienne*.

WQXR—The Florida Philharmonic Orchestra. **Beethoven:** Sym. No. 9 in d, First Movement, Op. 125; **Mahler:** Sym. No. 4 in G, Third and Fourth Movements.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNE

2 WCBS
4 WNBC
5 WNYW
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AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JAN. 29

8:00 p.m.
5 Escape From Alcatraz (1979). Alcatraz, it was said, was one prison you couldn't break out of. Wrong. Clint Eastwood and Patrick McGoohan make this one a thriller. (2 hrs.)

13 49 Brooklyn Bridge. A one-hour portrait of the famous bridge, focusing on its fourteen-year construction more than 100 years ago. Produced by Ken Burns, he of *The Civil War* series and the new *Empire of the Air* (see **9:00 p.m.**).

TDC Stunt People. A profile of the Fournier family from Canada, now in its fourth generation of producing stunt people for movies, TV, and commercials. Various Fourniers display and discuss their technique, and tell how the family business was launched. (1 hr.)

TNT Back to Bataan (1945). John Wayne plays a hearty colonel leading a guerrilla group on a harrowing raid against the Japanese in a World War II battle. With Anthony Quinn, Beulah Bondi, Richard Leo; Edward Dmytryk directed. (2 hrs.)

9:00
7 The Barbara Walters Special. Walters tries to get close to some of the most popular folks on TV: Kirstie Alley, Phil Donahue and Marlo Thomas, and David Letterman, who, it is reported, is itching to fix Barbara up with Larry "Bud" Melman. (1 hr.)

13 21 49 Empire of the Air: The Men Who Made Radio. (Reviewed in this issue.) Ken Burns's new documentary on radio's history includes profiles of innovators Lee de Forest, Edwin Howard Armstrong, and David Sarnoff. With words of wisdom from Erik Barnouw, Red Barber, Norman Corwin, and Garrison Keillor. (2 hrs.) Also shown at **midnight** and Sunday at **6:00 p.m.** on **13**.

10:00
2 48 Hours—"Cops on Trial." With the Rodney King case about to go to trial, here's a look at the very fine line between a tough cop and a brutal one. (1 hr.)

THU., JAN. 30

4:00 p.m.
7 A Question About Sex. Outspoken teenager Tracey Gold thinks her school needs to have a better sex-education program. Problem: That opinion isn't helping her mother get re-elected to the school board. With Cindy Pickett. (1 hr.)

8:00
TNT The Trials of Life. "Finding the Way" and "Talking to Strangers," two segments about how animals carry on without the tools and language that humans rely on. (2 hrs.)

8:05
TBS Sybil. The thoroughly creepy 1976 TV movie starring Sally Field as the young woman with seventeen different personalities, a result of, we're told, a rather terrible childhood. With Joanne Woodward, Brad Davis. (4 hrs.)

9:00
13 49 Mystery!—"Prime Suspect." When detective Jane Tennison is tapped to head a homicide inquiry, her male colleagues, not the most forward-thinking fellows, block her way at every turn. Part 2 of 3. With Helen Mirren, Tom Bell, Jon Benfield. (1 hr.) Also shown at **10:00** on **21**, at **12:30 a.m.** on **13**, and Friday at **9:00 p.m.** on **50**.

USA Altered States (1980). Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays a strapping young Ph.D.—a hip Dr. Frankenstein who turns himself into a monster, trips out in isolation tanks, and takes part in sacred Indian drug rituals in Mexico. Scripted by Paddy Chayefsky, directed by Ken Russell. (2 hrs.)

10:00
13 The Alfred I. DuPont Columbia Awards in Broadcast Journalism. Host Peter Jennings and broadcasters Judy Woodruff, Jane Pauley, Ed Bradley, and Peter Arnett hand out awards for excellence in broadcast journalism at Columbia University's Low Library. (1 hr. 30 min.)

49 Hollywood: The Golden Years. Fred Astaire, Ginger Rogers, Katharine Hepburn, Robert Mitchum, and others tell their stories about the giddy rise and devastating fall of RKO Studios. (1 hr.)

TNT Experiment in Terror (1962). An extremely sharp thriller, directed by Blake Edwards and scored by Henry Mancini, about a complicated blackmail/kidnapping spree. Ross Martin is very convincing as the heavy; with Glenn Ford as the FBI man on his tail and Lee Remick as the sister of the kidnapped woman. (2 hrs. 45 min.)

11:30
21 American Masters—"John Cassavetes." A profile of the uncompromising actor and director whose films include *Shadows*, *A Woman Under the Influence*, and *The Killing of a Chinese Bookie*. (1 hr.)

FRI., JAN. 31

7:00 p.m.
21 21 Edition. A one-hour town meeting from Plainview, Long Island, addressing the recession and its devastation of Long Island, where more than 40,000 residents are out of work.

8:00
5 Young Guns (1988). Emilio Estevez is Billy the Kid, who leads five other young punk outlaws in protecting the ranch of an English merchant against a local mob. Contemporary shoot-'em-up; not terrible. With Kiefer Sutherland, Lou Diamond Phillips, Charlie Sheen. (2 hrs.)

9:00
13 Democratic Presidential Candidates Debate. Here's hoping the No-Jackson Five can shed their pandering platitudes and get down to brass tacks. PBS moderators Robin MacNeil and Jim Lehrer put the questions to Jerry Brown, Bill Clinton, Tom Harkin, Bob Kerrey, and Paul Tsongas. (2 hrs.)

AMC Carmen Jones (1954). Otto Preminger's all-black film, with musical adaptation by Oscar Hammerstein II, of Bizet's *Carmen*. Harry Belafonte is the soldier who falls for femme fatale Dorothy Dandridge; the singing, acting, and feel of the film are all divine. (2 hrs.)

9:30
7 Billy. A new sitcom wherein Billy Connolly plays a visiting college professor who let his visa expire. One of his students, played by Marie Marshall, has a basement apartment she badly needs to rent out. A marriage of convenience is arranged—hurriedly and, we're assured, comically. (30 min.)

11:00
49 Dick Cavett With Gore Vidal. Two forthright men discuss life and literature from Vidal's villa on the Italian coast. (1 hr.) Also shown at **midnight** on **21** and Monday at **10:00 p.m.** on **50**.

55 Coal Miner's Daughter (1980). Michael Apted's sweet-souled, if tame, movie about country-music queen Loretta Lynn (Sissy Spacek) and her supportive husband-manager, Doolittle Lynn (Tommy Lee Jones). (2 hrs. 30 min.)

MIDNIGHT
13 The 90's—"Getting Older." Ah, the generation gap. A look at young people's reactions to growing older, at old people's reactions to growing older, and the challenge of handling children and parents at the same time. (1 hr.)

SAT., FEB. 1

1:00
VH1 FT—Fashion Television. The debut of a weekly half-hour show that charts the designers and trends that keep models modeling and shoppers shopping.

2:00 p.m.
2 NCAA Basketball. Madison Square Garden is the site, the Connecticut Huskies and St. John's Redmen the foes.

5 Dragonslayer (1981). A marvelous sword-and-sorcery movie. The flying dragon here is poetically satisfying—huge, scaly, breathing fire, it swims, flies, mourns its children, devours, and terrifies. Fighting against the beast in the Dark Ages, dawn-of-Christianity setting are Ralph Richardson, who is sublime, Peter MacNicol, and Caitlin Clark. (2 hrs.)

13 Sixteen Days of Glory: Calgary. Parts 1 and 2 of Bud Greenspan's dramatic four-segment take on the life of Olympians at the 1988 Winter Games. Featured are a Canadian speed skater, a German bobsled team, an Austrian downhill skier, and an American figure skater. (2 hrs.) Parts 3 and 4 shown Sunday at **2:00 p.m.**

HBO The Best Hotel on Skid Row. Charles Bukowski, who ought to know, narrates this documentary on a Los Angeles skid-row hotel where, at $8.20 a night, residents live out their fractured lives. (1 hr.)

SHO Awakenings (1991). Penny Marshall's uplifting but manipulative drama based on a book by Dr. Oliver Sacks. Robin Williams plays the good doctor, a psychiatrist in a Bronx hospital where catatonic patients, including Robert De Niro, have been put in deep storage. Miraculously—though ill-advisedly?—they are brought back to life. (2 hrs.) Also shown at **8:00** on **HBO** and Sunday at **1:30 p.m.** on **TMC**.

2:30
4 European Figure Skating Championships. The top female and male European skaters compete in Lausanne, Switzerland in a final tune-up for the Olympics.

4:00
4 NCAA Basketball. The last time the Notre Dame Fighting Irish took on an ACC power (North Carolina), they had great success. How will they fare against the mighty Duke Blue Devils? Live from tumultuous Cameron Indoor Stadium.

5:00
11 Street Smart (1987). A clever, sarcastic little melodrama about journalistic ethics. Christopher Reeve plays a reporter for a glossy weekly; stymied since he's not much of a reporter, he fakes a story about the life-style of a black pimp. With Morgan Freeman, Kathy Baker. (3 hrs.)

5:30
13 Wild America—"The Truth About Turtles." An interesting fellow, the turtle: hardened but wildly adaptable, patient but no pushover. Here's a look at a few North American species. (30 min.)

)0
) Sea of Love (1989). ı exciting murder ystery and a dark-toned, onderfully grumpy anhattan love story ritten by Richard Price, ected by Harold cker. Moldering Al cino and the invaluable hn Goodman are cop rtners trying to catch a icky killer; among the spects is Ellen Barkin, ver whom Pacino goes to a tailspin. hrs. 30 min.)

) NCAA Basketball. A ig East matchup between e Seton Hall Pirates and e Syracuse Orangemen. hen, at **10:30** (after a alf-hour break for the ews), the **New Jersey Jets** take on the **Los ngeles Clippers.**

3 Cousin, Cousine 975). Jean-Charles acchella's charming omedy about bourgeois imily relations, children rowing up, and, mostly, man and a woman nding themselves in a uly fulfilling adulterous elationship. With Marie-Christine Barrault, Victor anoux, and Marie-France isier. In French, with ubtitles. (1 hr. 40 min.)

A-E Matewan (1987). ohn Sayles's retelling of a 920 coal miners' strike in West Virginia has the irtue of surface uthenticity—the perfect et, the players' faces, the eautifully dark inematography—but the novie never comes fully o life. With James Earl ones. (2 hrs. 30 min.)

BRV A Man and a Woman (1966). Jean-Louis Trintignant and Anouk Aimee star in Claude Lelouch's lovely nd beloved drama about a young widow and widower who lose their hearts to each other. In French, dubbed in English. (2 hrs.)

MAX New Jack City (1991). Mario Van Peebles's movie, set in Harlem, goes as far as it can in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. Nothing in the movie makes much sense physically, but there are traces of wit, and some of the actors, especially Wesley Snipes, Ice T, and Judd Nelson, get so deep into their roles that they are very moving. (1 hr. 40 min.)

9:00
DIS My Heroes Have Always Been Cowboys (1991). Scott Glenn, Tess Harper, Ben Johnson, and Kate Capshaw star in a drama about the life-style of the cowboy, which, according to this film, ain't too easy. (2 hrs.)

9:40
13 My Life as a Dog (1985). Swedish director Lasse Hallström's gentle movie about a twelve-year-old boy whose mother is dying of tuberculosis. He's sent away to his uncle's place in the country, where the messiness of life saves him from despair. In Swedish, with subtitles. (1 hr. 45 min.)

SUN., FEB. 2

12:35 p.m.
TBS Cool Hand Luke (1967). Paul Newman and George Kennedy are just two of the actors who turn in memorable performances in this sardonic prison picture, with Newman as a rebellious, respected inmate. (2 hrs. 45 min.)

1:00
2 NCAA Basketball. Ohio State and Michigan duke it out at the latter's gym, the Crisler Arena in Ann Arbor.

4 An NBA doubleheader. First, Brooklyn native Chris Mullin visits the site of his college glory days, as his **Golden State Warriors** take on the **New York Knicks** at Madison Square Garden. Next, the world-champion **Chicago Bulls** play the **Los Angeles Lakers** in Inglewood, California.

2:00
13 Sixteen Days of Glory: Calgary. (See Saturday at 2:00 p.m.) Parts 3 and 4. (2 hrs.)

3:00
2 Pebble Beach National Pro-Am. The season premiere of the PGA tour—live coverage of the final round from Monterey.

4:00
11 Once Upon a Time in America (1984). The nearly incomprehensible shortened version of Sergio Leone's epic saga of Jewish gangsters in New York. Still, it's funny and lewd, with excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. (3 hrs.)

6:30
7 Growing Up in the Age of AIDS. Subtitle: "An ABC News Town Meeting for the Family—With Peter Jennings." A live discussion program that will feature health experts fielding callers' questions about the disease. (1 hr. 30 min.)

7:00
9 Hud (1963). Martin Ritt's superb drama, a big Oscar-winner, starring Patricia Neal as the upstanding housekeeper who rejects the advances of her rancher-boss's dissolute son, played by Paul Newman. With Melvyn Douglas. (2 hrs. 30 min.)

50 Scarlet Street (1945). Fritz Lang's spectacularly sordid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. Edward G. Robinson plays the fly, Joan Bennett is the slinky spider, and Dan Duryea is the loutish "other" man. (2 hrs.)

8:00
4 Hot Country Nights. Now that even TV execs have realized the mega-appeal of country music, it may never again be kept out of prime time. Tonight, Lee Greenwood, the Oak Ridge Boys, and Barbara Mandrell croon and howl. (1 hr.)

13 49 Legacy. (Reviewed in this issue.) Parts 1 and 2 of British writer/host Michael Wood's six-part documentary series. In it, he visits six ancient cultures and tries to connect the past with the present. Tonight: "Iraq: The Cradle of Civilization" and "India: The Empire of the Spirit." (2 hrs.) Remaining segments to be shown Monday and Tuesday at **8:00 p.m.**

A-E Breaker Morant (1979). Bruce Beresford's beautiful, if morally simplistic, movie about three Australian soldiers put on trial for executing prisoners during the Boer War in 1901. (2 hrs.) Also shown at **midnight.**

ESPN NFL Pro Bowl. The NFC all-stars, without Giants linebacker Lawrence Taylor for the first time in a decade, face their counterparts from the AFC. Live from Honolulu.

8:26
5 BET MTV Remember the Time. This time, Michael Jackson has promised to keep the crotch-grabbing and car-smashing to a minimum. John Singleton (*Boyz N the Hood*) directed this new music video, which features Jackson, Iman as Queen Nefertiti, and, in cameos, Magic Johnson and Eddie Murphy.

8:30
7 Indiana Jones and the Temple of Doom (1984). In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg competed with himself, topped himself, and defeated himself, all at the same time. Perhaps the best-sustained idiot-adventure movie in film history, but the virtually nonstop thrills are exhausting. With Harrison Ford, Kate Capshaw. (2 hrs. 30 min.)

9:00
2 O Pioneers! (Reviewed in this issue.) Jessica Lange plays Alexandra Bergson, the heroine of Willa Cather's 1913 novel. The daughter of Swedish immigrants, Bergson is determined to tame the Nebraska prairie, at least enough to provide for her family. With David Strathairn, Tom Aldredge, Reed Diamond, Anne Heche. (2 hrs.)

4 Journey Into Darkness: The Bruce Curtis Story. The acclaimed Canadian production makes it to American TV; it's based on the true courtroom drama resulting from the bizarre deaths of a New Jersey couple. (2 hrs.)

DIS Gloria Estefan: Going Home. A one-hour special about the efforts of singer Gloria Estefan to return to the concert stage nine months after a bus accident that nearly ended her career. With footage of rehearsals, concerts in Miami and Europe, and around the Estefan house.

10:55
13 Madeleine (1949). Director David Lean's so-so murder drama starring his wife, Ann Todd, Leslie Banks, and Elizabeth Sellars. (2 hrs. 5 min.)

MON., FEB. 3

3:45 p.m.
HBO The Adventures of Tintin. A new installment of the animated series, "King Ottokar's Sceptre, Part 2," finds the fearless reporter once again solving important mysteries, with the help of Snowy the dog, Captain Haddock, Professor Calculus, and detectives Thomson and Thompson. (30 min.)

8:00
5 Assault on Precinct 13 (1981). John Carpenter's gutsy thriller about an L.A. station house that's set upon by a vicious youth gang. With Austin Stoker, Laurie Zimmer. (2 hrs.)

13 49 Legacy. (See Sunday at 8:00 p.m.) Tonight: "China: The Mandate of Heaven" and "Egypt: The Habit of Civilization." Parts 3 and 4. (2 hrs.)

TMC Alice (1990). A Woody Allen fable about an unhappy lady-who-lunches (Mia Farrow), which ends up trying to preach about what really matters in life. Along the way, though, are some good laughs and other moments. With Joe Mantegna, William Hurt, and the late Keye Luke. (2 hrs.)

8:30
4 Good Morning, Vietnam (1987). Robin Williams's astonishing mouth is the centerpiece of this hilarious but misguided comedy. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone and becomes an instant legend. But much of the plot is cool Army guys versus stuffed-shirt Army guys. And the Vietnamese are patronized beyond belief. Barry Levinson directed. (2 hrs. 30 min.)

9:00
7 The Broken Cord. (Reviewed in this issue.) A passionate TV movie made from Michael Dorris's nonfiction book about a single man who adopts a child, loves him, and discovers that the boy is a victim of fetal alcohol syndrome. With Jimmy Smits. (2 hrs.)

AMC The Glenn Miller Story (1954). James Stewart plays the bandleader in this biographical picture, kept jumping by big-band gems and appearances by June Allyson, Gene Krupa, and Louis Armstrong. (2 hrs.)

10:00
13 49 The American Experience—"Coney Island." It's a big week for the Burns brothers (see Wednesday at 8:00 and 9:00 p.m.). Here's a rebroadcast of Ric Burns's valentine to Luna Park, Steeplechase, and Dreamland, and all the thrills, heartbreak, and nostalgia that were generated on the strip of Brooklyn hard by the Atlantic Ocean. (1 hr.)

TUE., FEB. 4

8:00 p.m.
13 49 Legacy. (See Sunday at 8:00 p.m.) Tonight: "Central America: The Burden of Time" and "The Barbarian West." Parts 5 and 6. (2 hrs.)

BRV Love at Twenty (1962). Four tales of young love, some much better than others, by directors Marcel Ophuls, Andrzej Wajda, Renzo Rossellini, and Shintaro Ishihara. In various languages, with subtitles. (1 hr. 30 min.)

8:05
TBS Frances (1982). As the tragic actress Frances Farmer, Jessica Lange is borderline crazy but also noble, always in there fighting and always losing, insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face. (3 hrs.)

9:00
2 Fugitive Among Us. Eric Roberts plays a convicted rapist who, with the help of his girlfriend, escapes from the courtroom. Peter Strauss, a police detective whose family and career are both foundering, sets his mind on catching the fugitive. With Elizabeth Peña. (2 hrs.)

A-E The Andrew Lloyd Webber Story. *Jesus Christ Superstar, Cats, Phantom of the Opera,* and so many more: These are the fruits of Lloyd Webber's labor. Here's a look at the composer's phenomenally successful career. With Sarah Brightman, Frank Rich, and various Lloyd Webbers. (1 hr. 30 min.) Also shown at **1:00 a.m.**

LIFE After Hours (1985). Martin Scorsese's unnerving black comedy about an ordinary young man (Griffin Dunne) who meets a girl (Rosanna Arquette), goes to visit her in SoHo, and suffers one absurd experience after another. The craziness increases until the movie loses its paranoid accuracy and becomes a sub-Fellini carnival. (2 hrs.)

10:00
13 49 That Delicate Balance II: Our Bill of Rights. "Life and Choice After *Roe* v. *Wade*," the first segment of a five-part series, finds Harvard Law professor Charles Nesson moderating a panel discussion about how abortion is affected by the Bill of Rights. (1 hr. 30 min.)

MAX Down by Law (1986). Jim Jarmusch's escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). (2 hrs.)

11:05
TBS Night of the Iguana (1964). The robust version of Tennessee Williams's play, starring Richard Burton, Ava Gardner, and Deborah Kerr, in its world premiere as a colorized film. (2 hrs. 30 min.)

TOWN AND COUNTRY PROPERTIES

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Prof'l woman seeks same- E. 34th bet 1 & 2 lovely 2-BR. drmn. $675/mo. 685-0134.

New York's Town & Country Properties
To advertise your special property,
call Iris Agar at
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80s E Exclusive 6 1/2 Rms Balc
DPLX ✱ VUS ✱ WOW!
Sunny, incred Empire St vus by day/ heavenly lites by nite, fr this 2-3 BRs, FDR ✱ ofc gem in AAA bldg w/garage & pool.
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EAST END/79 ST 4 1/2 RMS
VIEWS, BALC - WELL-PRICED
This spectacular mint 2-BR, 2-bth co-op in an "A" bldg with gorgeous views & terrace should go for close to $200K. 70% fin. Low maint. To view, call:
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212-254-6392

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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

GLOBAL TRAVEL NETWORK...
The largest airline ticket consolidator for Central/South America & the Caribbean - is now offering big discount fares to the general public. For info, call 718-672-5000

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AIRLINE

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Discount Travel—Gotham Tours. Day: 718-768-9420 / Eves: 212-679-7032

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New York

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B&B In Manh—Fine hosted/unhosted apts-prime areas. Call 212-472-2528

NEW YORK MAGAZINE'S TRAVEL SECTION
Reach 1.7 million active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call
212-643-6500

MAKE PLANS FOR VALENTINE'S DAY
AND YOU MAY WIN
AN EVENING FOR TWO

Win the affection of someone special, and win the perfect Valentine's Day evening at the same time. Place a "Strictly Personals" ad, by phone,* in any issue of NEW YORK Magazine between January 13 and January 28 (issue dates January 27 through February 10), and be eligible to win a romantic dinner for two, including limousine service and champagne.

The winner will be announced in the February 17 issue, on sale February 10.

For more details, call 212-643-6500.

NEW YORK MAGAZINE®
"Strictly Personals"
A DIRECT LINE TO YOUR HEART

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All ads and messages are subject to the Publisher's approval.

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KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Golf, tennis, snorkel. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure.

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NY: 212-362-1006 800-833-9622

RESORT
Long Island

TWO FOR $250. INCLUDES ALL
The Southampton Inn Presents
The St. Valentine's Day
Massacre Masquerade
Sat. & Sun. Feb. 15th & 16th.
Early Check-in Sat., late Check-out Sun.
Murder Mystery and Mayhem Cocktail
Hour, Dinner, Open Bar and Brunch.
Room Svc. & Health Club Facilities Avail.
For Further Info & Res., Call:
(800) 832-6500 or (516) 283-6500

See Your Name in Print & get responses.
Call The Travel Section 212-643-6500

HEALTH AND FITNESS

ew York Health And Fitness* is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. inimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **ertified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, astercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **ontact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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212-439-0322

PERSONAL PROBLEMS?
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Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

HEALTH & BEAUTY

Electrolysis & Skin Care By RN—In Dermatologist's Office. Call 212-772-1717

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Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

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Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Fears, Pain. Nancy Donenfeld, certified since 1972. 200 E. 61 St. 758-7575

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Massage Techniques—Hauppauge. Just A Call Away. Residential. 516-348-7082

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Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 212-594-1602

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

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Two For $250.00 **Includes All**
Southampton Inn Presents
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Reclaiming and Championing Your Inner Child. From Material used w/permission of J. Bradshaw Author of "Homecoming". Fri. - 1hr reception; Hot & Cold Hors d'oeuvres. Saturday - Buffet lunch. Sunday - Brunch. On Premise Health Club facilities and Room Service avail.
For Further Info & Res., Call:
800-852-6500 **516-283-6500**

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Personal Trainer—I Will Make You Look And Feel Your Very Best. 212-213-1415

Personal Fitness Trainer—All levels. Home/Office/Gym. Body building/toning. Reasonable rates. Lori. 212-737-0823

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Lose 3-5 lbs per week -
working **one-on-one**
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Most Insurance Accepted
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Under New Ownership - remodeled rooms. Lose up to 10 lbs per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily
·Fitness Classes ·Yoga, Spa, Indoor Pool.
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In CT: 203-642-4306

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Medifast Of Forest Hills—6860 Austin St. Official Medifast Clinic. 718-897-0151

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Offices In NY & Bergen County
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Binge/Diet? Severe Bloating & Gas?—PMS? MD/Ph.D Caring Team. 223-0833.

BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

"Cloud Nine" - Simply The Best—212-248-3800

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
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Parties planned with your needs in mind.
No event too large or too small.
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Classic Weddings, Private Parties
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Boat info - 7 days a wk. **212-736-1010**

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Introducing

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A special Classified bannered section that will offer advertisers the opportunity to feature a full array of financial services, including Accounting, Credit Counseling, and, of course, Income Tax Preparation. We've even calculated a special rate package that will keep your bottom line in line.

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212-643-6500

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Advertise your vessel in NEW YORK Magazine's BOAT AND YACHT Section. Reach 1.7 million readers who revel in creating the perfect party!
Call Denise Sisto at **212-643-6500**

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New, hi-tech entertainment. **800-223-6060**

BAR/BAT MITZVAH
AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space)

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping Pong, Raceway, Basketball, Theme Disco Parties $500 for 25 kids. **Call Claire 212-564-4590**

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Casey The Baby Chimp & Jiggs—Adults/kids. Show, mingle, delivery. 914-357-3318

· CELEBRATIONS JUST FOR KIDS ·
Creating Unique Memories
Customized themes, costumed characters, DJs, clowns & much more. Free brochure.
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Gandalf Recommended By NY Magazine
Puppets, Magic, Unicycle, Wizard-Clown
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AT ROCKEFELLER PLAZA

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Party Poopers—Come to Manhatt newest party place for kids! 212-587-9

For Valentine's Day

Hearts, Flowers, And More...

Advertise in NEW YORK's Entertaining Section

To reach *NEW YORK's* most giving sweethearts and lovers. . .

Call Denise Sisto at 212-643-6500

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.0 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold prir followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-tim insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phon orders accepted only with Americ~~an~~ ~~Exp~~ress, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, Ne York, NY 10001 or call 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publishe

CALLIGRAPHY

Custom Valentines—Mod $. Calligraphed & handcrafted. MDP, Ink. **212-889-3057**

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The ONLY Gift That UNWRAPS Itself!
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Bouquets & Packages. **914-638-6470**
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Kenneth Mallor
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· KIMBALL MUSICAL SERVICES ·
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Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

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The Right Music For Any Gathering!
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Tell that Special Someone exactly how you feel this Valentine's Day
Humor, sound effects, music your beloved receives by telephone.
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Two for $15.90 (plus $1.75 shipping/handling)
One for your Sweetheart and one for Mom!

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2/14, in **TUXEDO**, we'll deliver for you!
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NY PROP EXCHANGE 212-399-0944

NEW YORK MAGAZINE'S ENTERTAINING SECTION
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Caribe—Grnwch Vllg. West Indian food. Party room. Jungle of plants. 212-255-9191

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STRICTLY PERSONALS

Westchester Woman Wanted—I work in Manhattan but live in Westchester. I'm 5'9", blond, 160 lbs, athletic, 39 - but told I look 31. Highly successful, nonworkaholic television professional, working for top NY video facility. Emotionally secure - I have a lot of love to give to the right woman. Nonsmoker. Photo. 7853 ✉

Romance, Marriage And Family—Dynamic, well-built, good-looking Italian-American, 28, 5'11", diversified interests. Waiting to meet an intelligent female, 22-26, who is ready for a loving home life. Please write about yourself for our first dinner/dancing date. 7915 ✉

Lovable, Smart, Witty, Growing—Jewish man, Manhattan, youthful 51, seeks honest, caring, warm, nonsmoking woman for lasting friendship, fun and romance. Note/phone/photo. 7960 ✉

Beautiful Oriental/Asian Goddess—Desired by 40-year-old white male. He's smart, slim, sexy, with a heart of gold. He enjoys the arts, dining, dancing and travel. If you would like to share the above and are Asian, Eurasian or Asian-American, between 22 and 40, with beauty, brains, charm, grace and personality. Send a note, phone and photo a must to: 4607 ✉

Tall, Handsome, Nice Guy—6'1", 39, energetic professional - seeks a spunky woman, 25-35, who is pretty, slender and sincere. If you enjoy movies, quiet dinners, tennis and travel, reply to this first-time ad for the beginning of a warm relationship. Note/photo. 9153 ✉

Seeking Knockout Exotic Woman—Extraordinarily successful professional and businessman, nice and honest - and fun and romantic too, 55 years young, now semi-retired and traveling between homes and internationally, with hectic self-induced athletic and cultural schedule, wishes to slow down a bit under the influence of educated and younger charmer, possibly Asian, of fine character. Please send excellent photo(s). 4625 ✉

I Won't Compromise—Neither should you. We know we're not like everyone else. We just haven't connected until now. This 39-year-old, 6'2", 195 lb, successful Jewish executive has the rarest of combinations: exceptionally handsome, with class and style, wit, intelligence and compassion. He seeks his lifelong female counterpart, between 25-35, over 5'5", who has great looks, great brains and a great personality. Photo a must. 9137 ✉

Enjoys Life With Passion—A caring, romantic, semi-famous surgeon/entrepreneur, lots of fun and success, with great sense of humor, very good-looking, tall, muscular, 30s, boy-next-door type, seeks mutual passion with bright lady - tall, under 36. Photo necessary. 4609 ✉

Have A Spectacular Experience—With this very pretty, vivacious, vibrant LI professional (Manhattan dweller), who enjoys travel, tennis, bridge and the arts. Seeking one special man, 49 plus, for a fun-filled friendship. 7963 ✉ ☎

Pretty Fifth Avenue Doctor—Brown-eyed brunette, mid 40s, 5'7", seeks merry-making and monogamy with big-hearted man with sense of humor. My personal motto with right man: you for me and me for you - forever together. 9115 ✉

Very Pretty Homebody, 28—Warm, sweet, 5'6", slim, Ivy educated. Enjoys reading, conversation, long walks. Seeks a Jewish male, 5'9" plus, 26-34. 9161 ✉ ☎

Trim, Attractive Woman—42. Seeks an established 40ish man, interested in writing, travel and sports, to share country outings and urban exploration. Note/photo/phone. 4494 ✉

Striking Brunette Physician—(Jewish) 30 years old, 5'8", kindhearted, ebullient, would like to meet 28-35-year-old professional man who is sincere, fun-loving - for relationship and perhaps happily ever after. Photo appreciated. 4620 ✉

Interiors—A unique opportunity to reach our upscale audience. Call 212-643-6500.

Magazine Publisher—Tall, slender, great smile, truly pretty, fit, with auburn hair, seeks an accomplished professional man to share her varied interests (tennis, theater, etc.). I am creative, optimistic, spontaneous, energetic, with an extraordinary sense of humor - and I'm seeking similar qualities in a self-aware, sensitive, successful man for all seasons, who is in touch with and can show his feelings. Please be over 5'11", 37-55, nonsmoker. Photo please. Publisher guarantees product as described herein. 7926 ✉

Handsome And Cerebral Physician—38, single Jewish male, 6', athletic, literate, creative, seeks compatible, marriage-minded woman for laughter, sharing and beyond. A thousand words is better than a picture - your choice. 9134 ✉ ☎

Warm, Witty And Wonderful—Very attractive, slim, successful, intelligent, down-to-earth, 5'7", 42 (looks 35), divorced Christian woman seeks successful, attractive, intelligent male with a sense of humor. Note/photo. 7968 ✉ ☎

Having Fun Is What I Like To Do—I define having a good time as traveling (here and abroad), sailing (Virgin Islands), skiing (Vail), romantic restaurants or just dinner for two at home in front of the fire. I live in Manhattan, I'm divorced, slim, reasonably good-looking, good sense of humor, financially secure (my own company), nonsmoker, nonbalding, 6' and 51 years. I'm very competitive and hate to lose at anything (an insight into my personality). You live in Manhattan, are in your 30s, slim, attractive (which I define as definitely sexy), sophisticated, good sense of humor, nonsmoker and, importantly, know what you want. While I'm sure we both have some questions about personal ads (you: who would run one? - me: who would answer one?), why not take a chance? It could be fun - and that's what all this is about in the first place. A reply requires your photo, so do it - and let's start having fun. 9102 ✉

Green-Eyed Blond Looker—With gr
gams, seeks educated, tall male (32-4
who likes Far Side, the Knicks, NCA
Giants, romance, friendship, beaches, fi
places, snow, and has the ability to
himself. Phone/note/photo. 7912 ✉

Millionaire Gentleman—37, moving
NYC from California, 5'10", slender, at
letic, bright, serious, wants to meet
lady under 30. Photo/bio. 7939 ✉

Dynamic, Successful Professional Male
Tall, great sense of humor, Jewish, at
letic, nonsmoker - enjoys movies, theat
sport, travel, restaurants. Desires war
attractive, witty, intelligent, fit woman, a
29-38, with good sense of humor and a
venturous spirit, for fun, romance and r
lationship. Must send photo with no
9128 ✉

Loves To Laugh—Beautiful, bright, war
Manhattan professional, Jewish, 36, e
thusiastic and reflective, athletic and f
seeking smart and creative, marriag
minded male. 9133 ✉

Very Pretty, Slim, Shapely—5'7", adve
turous, bright, warm and playful - enjo
active, athletic life style. Seeks sincere, a
ticulate professional man, 29-37, for r
mance and possible commitment. Wi
exchange photo. 9165 ✉ ☎

Slender, Smart, Sexy Woman—Seeks th
rare combination in a man: a head f
business and a heart for closeness, 48-5
NYC resident preferred. Note. 4591✉

Beautiful, Ivy PhD—27, 5'7", worldly, r
fined, seeks Jewish man. Photo. 4592✉

Magic May Happen—Hoping to encha
one special man with laughter, love, lon
passionate kisses. Svelte Jewish woma
with long silky hair, irresistible smile
seeks everlasting romance and family wi
Jewish man (37-48). 9130 ✉ ☎

Pretty Woman—Alluring, charming, sex
and loving, wants a dynamic, warm
hearted, intelligent, sensitive and lovin
man, 48-59. Note/photo. 9142 ✉ ☎

ictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM x Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). st page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime one and address, send to: New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Phone orders accepted with MC, VI or Amex. Call 212-643-6500. l ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York agazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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Real Nice Guy—Sensitive, educated, tractive, stable, creative, intelligent, ngle Jewish male, 27, with eclectic terests including: music, the arts, cookg, reading and sports. Looking for intelgent, attractive, socially conscious oman with good sense of humor. 141 ✉ ☎

ew To These Pages—Ivy-educated, sucssful Manhattanite in his youthful 50s eks attractive and creative, 35-plus parter for dining, theater, galleries, travel, ance (and dancing), good conversation nd, above all, romance. Recent photo. 117 ✉

rticulate, Passionate Teacher/Writer—5, values intimacy - seeks same in female, 8-39, for shared journey. We're not rich, xcept where it counts. Note/photo. 810 ✉

Seek A Woman—Of wit and whimsy for sweet, loving relationship with an nteresting man who cares, listens and is here for you. Upper 40s-upper 50s. onsmoker. Photo a must. 9145 ✉

assion for Life?—Attractive, Jewish, lue-eyed brunette - honest, affectionate, ompromising, funny - seeks white single nale, same qualities, 30s-40s. 4581✉☎

panish, Warm, Pretty—Single female, 28 ears, waist-long black hair, NJ attorney, eeks well-educated, successful, marriageninded single white male, 5'10" plus, 0-55 years. Photo/address. POB 332, ceanport, NJ 07757

Handsome White Attorney—Seeks a eautiful black, Hispanic or Oriental woman, 20-50. Send note/photo/phone to: POB 6291, Parsippany, NJ 07054

oo Much Of A Good Thing Is...—Wonderful. Exciting, fun, very handsome and fit entrepreneur, 45, seeks vibrant, adventurous, sensitive, witty, natural, slim beauty, 30-42, for a love you could have only dreamt about. Photo/note. 7957✉☎

Athletic/Intelligent/Musical—Dude, 30, Red, White and Blue (hair, skin and eyes, respectively), seeks dudess who shares his passion for wind-surfing, tennis, and the Smiths (2 out of 3?). Photo a plus. 4612 ✉

Life Is Short - Let's Make It Fun—Attractive, athletic, single white male, 31, looking for a pretty, athletic female, 25-35, who enjoys good rock/R&B and fine dining. Social awareness and sense of humor a plus. Note/photo. 7935 ✉

Younger Man Wanted—By very good-looking blond, smart, fit, 45. 9131 ✉ ☎

Seeking Asian or Latin-American—Woman. Successful Wall Street analyst, PhD, 49, athletic, great sense of humor. I'm looking for an Asian or Latin-American professional woman, 32-44, with a sense of adventure - to share dining, art, dancing and enjoying NY, traveling around the world and a committed relationship. Will definitely respond to photo/note/phone. 4594 ✉

Tall, Handsome Wasp Male—Seeks Wasp female, under 32, for love, marriage and baby carriage. Note/phone/photo appreciated. 4579 ✉

Dinner Saturday?—Quality, upscale world traveler, warm, fit, fun Jewish guy, 46, seeks gourmet woman. 9156 ✉ ☎

Pretty, Successful, Athletic Lady—Looking for male partner who also has much to share. I'm energetic, early 40s, in great shape - loves sports, the arts, country weekends. If you are Jewish, successful, witty, fit and secure, please send note/photo/phone. 7942 ✉

Strong, Generous-Hearted—Harvard doctorate, beach house, roguishly handsome, 6'2", blue eyes, fit, successful, unflappable. Looking for luminously intelligent, sensual, slim woman, 25-33. Note/photo. 7924 ✉

Long-Legged Lady—Shapely, Jewish, bright, sensitive, seeks mensch, 45-60, 5'10" plus. Photo please. 9154 ✉ ☎

Ready To Love Again—Warm, vivacious, bright, attractive, slender widow with traditional values and varied interests. Seeks an intelligent, Jewish professional man, 40-55, with warmth, wit and integrity, for a lifetime of love and laughter. 4608 ✉

Slightly Off-Center—Passionate, successful, intense but shy, creative man, world-traveled, diverse interests and eclectic tastes. Seeks tall, 5'9" or over, exciting female alter ego, 35-45, for a supportive relationship - to explore the fun and folly of NY. Photo please. 7904 ✉

Cute, Cuddly, Athletic, Petite Redhead—Jewish female, 31, seeks professional Jewish male, 29-37, who is outgoing, ambitious, athletic, as well as romantic, sensitive and sincere. Note. 4585 ✉ ☎

Charismatic, Handsome, Sincere MD—39, 5'8", Jewish - seeks romantic encounters and intimate connection with one adorable woman, 25-32, who has charm and a heart of gold. Photo a must. 9148 ✉

And The Winner Is:—Intelligent, caring man, 50-65. Prize: me - educated, attractive, slim, Jewish, secure female. 9120 ✉

Sincere, Pretty MD—Seeks accomplished male, 30s, for fun and romance. Photo please. 7921 ✉

Very Pretty And Successful—40s, divorced Jewish female, nonsmoker, living in Manhattan - enjoys business, music, theater and nature. Seeks male, 42-60, for fun and friendship. 4618 ✉ ☎

British Literacy, Jewish Brains—Russian soul, American enterprise. Professor, writer, dreadful actor, 39, presentable, trim, tall, steady. Loves London theatre, classical music, books, country hikes, laughing at trendies. Seeks warm, smart gentlewoman. 9119 ✉

Moonlight Weary—Handsome, rugged MD, 29, 6', 195, seeks stunning, Jewish professional woman, 24-39, to admire and respect. Photo please. 4597 ✉

MAKE PLANS FOR VALENTINE'S DAY
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Win the affection of someone special, and win the perfect Valentine's Day evening at the same time. Place a "Strictly Personals" ad, by phone,* in any issue of NEW YORK Magazine between January 13 and January 28 (issue dates January 27 through February 10), and be eligible to win a romantic dinner for two, including limousine service and champagne.

The winner will be announced in the February 17 issue, on sale February 10.

For more details, call 212-643-6500.

NEW YORK MAGAZINE
"Strictly Personals"
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To Whom It May Concern—Young CEO and major shareholder of international corporation, as well as senior advisor to an international political organization with seat in Paris, PhD, educated in England, European descent, 45 years young, 5'10", good-looking - lives in Europe and the USA. Very sporty, horseback riding and breeding, loves classical music. Very romantic person with humanistic interests. Hopes to find a young lady as partner (25-35) - sensual, charismatic, caring, loving people and animals. She should like European culture and be able to preside over several large households in various parts of the world - not as a housewife but as the "lady of the manor". Neither creed, color, religion nor her financial status matter, only real affection and feelings are important. Please reply in detail, and picture too. 4617 ✉ ☎

I've Got Everything But You!—This single, white Jewish male, 32, 6'1", very good-looking, sincere, affectionate, financially secure businessperson is seeking that special someone to share fun, romance, and ??? She is a Jewish female, 25-31, pretty, sweet, sexy yet down-to-earth. (Photo a must.) Note/phone. 4610✉

One More Shot—Special widow, Jewish, mature, seeks 60ish male. 9152 ✉

Intensely Intellectual And Sensual—I'm a successful but rebellious man. Attractive, 5'8", 39. Looking for a special woman. Note/photo/phone, please. 9114 ✉

If I Were—A young, single, Jewish professional man of 44 (actually I am), who met a marriage-minded 30ish girl like you (a sweet, sophisticated, bright, witty, fit, trim, movie-loving, cat-fancying, affectionate sort), well, I'd probably ask you out to dinner. Note/photo. 9140 ✉ ☎

Pretty, Petite—Dark-eyed classical musician, 30, seeks honest, caring man, 30s. Note/photo please. 9082 ✉

Handsome With Big Smile—44, professional, 6', physically fit. Seeks attractive, shapely, intelligent, successful, sensuous, 32-plus, classy female, stunning in casual clothes. NY/NJ. Photo a must. 7941 ✉

Tall And Terrific Lady—Looking for a tall, attractive, secure, 50ish, fun-loving Valentine. 9139 ✉

Single White Male, 42—Blond/blue eyes, never married, is no longer happy with the bachelor life. Wants to meet a lovely and loving, special woman who is marriage-minded and who thinks she would be a good wife. 7850 ✉

Looking For Love—In all the wrong places. I'm a female, 35, 5'4", Italian, slim and shapely, nonsmoker. 9090 ✉

Charming, Very Handsome—Energetic MD, trim, humorous and very athletic, seeking beautiful, female professional counterpart, 30-40, with penchant for fun and romance. Skiing a plus. Photo a must and will send same. 9100 ✉

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IT ONLY TAKES ONE

Real Looker—Seeking a nonsmoking 60-plus male companion with great sense of humor. I'm a slim, attractive, 50-plus, Upper East Side divorcee, interested in the arts and physical fitness. Note/photo appreciated. 7852 ✉

Very Cute, Loving Green-Eyed Blond—33. Has sexy body. Seeks tall, athletic, Jewish professional man. 9138 ✉ ☎

Pretty, Slender, Petite—Blue-eyed blond, 39. Bright, successful, dynamic, good sense of humor. Very active: likes music, art, movies, variety of sports. Looking for love/companionship. Photo. 7855 ✉

Active And Fun?—I'm the one. Pretty female - likes culture, biking, running, tennis, golf in the sun. If you're witty and bright, all will be right. Single, white Christian female, 36. Photo/note. 7886 ✉

Like To Laugh?—Tall, handsome NJ male, 35. An engineer with a great sense of humor - yes really! Athletic, outgoing, financially secure. Loves racquetball, blue water fishing, karate, adventure. Seeks similar, unpretentious NJ woman, 27-40, with sense of humor. Note/photo please. 7872 ✉

Gay, Older Man Seeks Younger Man—Early 60s, exceptional white male, gray hair/mustache, 5'11", 175 lbs. Healthy, energized, erudite. Seeks special man, to 35. Let's communicate. 7954 ✉ ☎

Tall, Handsome, Athletic—Mid-30s Wall Street professional would like to meet educated, athletic woman (nonsmoker) to enjoy NYC. Photo please. 7861 ✉

Divorced Black Executive—Age 54, 6', weighs 180 lbs, in good shape. Seeks slender, tall, attractive executive female, 38-50, who enjoys tennis, traveling, dining out and occasional NY scene. Race not important. 4603 ✉ ☎

Loves To Laugh—Willowy Westchester blond, 5'7", very attractive, active - loves golf, skiing, football. Seeks attractive male with sense of humor, 40 plus. Note/photo. 7867 ✉

Helicopter Soiree—Tall blond man, 38, high-profile show biz exec, seeks splendid woman to join me in the fast lane. Photo essential. 9104 ✉

Very Pretty College Professor—Seeks warm, intelligent, attractive, fit man in 50s. Photo/phone. 7874 ✉

May - September—Good-looking, creative, fit male, 40s, seeks similar 20s woman with spirit. Photo. 7902 ✉

Good News/Bad News—I'm an easygoing, funny, generous and genuinely handsome attorney, 30, who loves the variety of New York - the movies, Off-Broadway theater, bookstores, neighborhoods, comedy and jazz clubs, Central Park. Yet missing is a wonderful Jewish woman, 23-31, with a great laugh and endless curiosity, to share above (and much more). Photo please. 7885 ✉

Adorable, Beautiful Blond—Seeks outgoing, cute, fun, financially secure (as I am) male, 28-35. Photo/phone. 4553 ✉

Depth Of Mind And Heart—Single, white Jewish female, 29, unpretentious, striking beauty, hearty laugh, with humor for life - secure, honest, giving, individualistic - businesswoman and artist. Desires relationship with intelligent, secure, single, white Jewish man, 27-33, mature yet youthfully playful, with strength of character and a warm and sensitive heart, open to giving. Letter and photo. 4593 ✉

Very Attractive—Warm, smart Jewish woman (with young child) - comfortable in the worlds of psychoanalysis, filmmaking and social change - seeks bright, accomplished man, 38-52, to share ideas, hopes, funny stories, lasting friendship and romance. 4611 ✉

Bright, Black And Beguiling—Attractive, fit professional, 39, seeks honest, secure, well-educated man for relationship and sharing of life's pleasures. 9135 ✉ ☎

Sensitive, Caring Woman, 45—Who loves flowers, beauty, music, the Renaissance... and hopes very much that there is a good, wise, warm, cultivated gentleman, about 60, who understands it all and will respond. I am from a good European family, slender, 5'8", degree in art history. 7970 ✉

Dynamic, Offbeat, Upbeat—Funny, communicative woman. Have had 60 wonderful years; would you like to share the other 60 with me? Tell me who you are. 4600 ✉

Sentimental Lady—42, truly sweet and sincere, seeks a kind, possibly funny man in his 40s to share a simple and not-so-simple life together. 9144 ✉

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Vivacious NJ Brunette—Seeks 50- lovable Jewish man for romantic friend. My ideal is tall and fit, a First C man. He's smart, successful professic good, kind, with sensitivity, humor, s I'm slim, attractive, happy, secure. An lectic blend of warmth, intelligence, complishments, playfulness, nurtura have lots to give, believe sharing m everything better. 4599 ✉ ☎

Pretty Strawberry Blond—Green-ey huggable, with adorable smile, 5'4", g figure, warm, caring and affection Seeking a gentle man, 40s-50s, who lo to laugh and is looking for a best fri and lover for a lifetime of romance happiness. Note/photo. 9166 ✉

Lovely, Rubenesque Blond—Educat 31-year-old professional desires Jewish Italian love mate. I'm seeking roman laughter and tenderness from a man w cherishes a good woman. Will return kind. Photo/phone/note please. 9143

Jewish Gentleman And Widower—W an understanding of trust, good tim laughter, togetherness and sensuali Blue eyes, soft beard, tell a good joke, s a beautiful yacht, school of hard kn self-made, semi-retired CEO - support monogamous, mellow and free. Looki for a lady, 45-55, with a sense of hum who is sensuous, neat, nonsmoker - lik sailing (will teach), stylish dresser, wh looking to enjoy life to its fullest and free to do so. Note/photo please. 7947

Seeking Nirvana—Not the band. Han some Jewish professional, 33 - enjoys ro reading, movies. Seeks smart, down- earth, witty woman for lasting relatio ship. Note/photo please. 4602 ✉

Manhattan Entrepreneur—45, 5'10", 1 Likes restaurants, repartee, pro basketb Central Park. Seeks very pretty la nonsmoker, up to 36. Note/pho optional/phone. 4569 ✉

No Cliches—I'm a good-looking, tall, n urally nice 28-year-old guy, a journali and I'd like to meet a pleasant, lovely la 24-34. Let's stop reading these ads. C'mo it's time we meet each other. Note/phot phone. 7938 ✉

Pretty 27-Year-Old—5'8", slim Jewi brunette, Manhattan professional with f personality, seeks good-looking, since professional male. You won't be disa pointed. Note/photo/phone. 4601 ✉

LI, North Shore—Jewish widow (reforn slim, petite, attractive. Loves forei travel, pets, and the pop/classic culture NYC. Wishes to share life and simil interests with personable, healthy, humo ous, educated Jewish man, 58-64. Phot note/phone. 7955 ✉

Prudish, Possessive Pessimist—Male - 4 inflexible, asthmatic - one of the gre minds of the Western world. See woman. No divorcees please. 7927 ✉

Not An Ordinary Person—Yet a hopef romantic, mid 40s. Own my own succes ful retail high fashion business; live on couple of acres on north shore LI. Lo gardens, roses, fast cars and good win Traveled all over the world - from th Himalayas to swimming with the dolphi and the seals in the sea of Cortez. Wel read, well-educated. Looking for beautif woman - prefer a model type - to hang o with, have fun and (who knows?) mayb even fall in love. Write with photo an telephone number. 9126 ✉

Of The Most—Fabulous treasures world are: precious gems, an ounce e gold, and just maybe my ad and response. The most treasured posn of all - the union of two people. nust be coupled with integrity and esire for a devoted relationship. I'm it, pretty, enchantingly charming - ou'll find yourself smiling just think- us. I love the City and the simplicity e country. Physically fit, varied sts - *togetherness and family ties.* I d love to meet an accomplished, g yet gentle man of quality, who has apacity to give and receive the only ve dream about having. Only a div- l or widowed man, 45 plus. 7931 ✉

ing For My Forever Valentine—34, sh female, paralegal by day/law nt by night. Seeks male counterpart best friend, to share laughter, ro- e, love, children and grandchildren. ys travel, dining out, movies, theater - you do too. 1992 could be our year! e send note/phone/photo. 9146 ✉

And Social Change—Radiant an, 5'9", slim, 37, seeks tender- ted, progressive man. letter/photo. ✉

Letter Could Change Your Life— itiful MBA, Jewish, seeks handsome, *g professional, to 38.* Photo. 7958 ✉

ly Mind, Caring Heart—Attractive, rofessional woman, 44, smart, self- e, generous and warm, arts lover - s comparable man. 9150 ✉

ited And Smart—Attractive female, n, fun-loving. Enjoys music, movies, ter. Seeks Jewish male counterpart, 50s plus. 9151 ✉

utiful, Exciting Writer—Seeks my ch in a highly intelligent, high-level fessional, 40-55. Let's share good s, romance, laughter. 9122 ✉ ☎

hing Great Happens Without— ion. Successful, tall Jewish male, 38, s lady passionate about love, passion- ibout life. A great sense of humor and xy smile aren't so bad either. Photo/ . 4577 ✉

inguished Professional—Wishes to t attractive Jewish lady, 50-62. Photo se. 4604 ✉

ke The Plunge—Bewitching and utiful female, Jewish, lawyer, 31, 5'2", ider and bubbly, seeks a slim, attractive unpretentious Jewish man, 29-34, *a great sense of humor.* 7969 ✉ ☎

ton Transplant—Blond/blue, 5'5", , shapely, warm, genuine - very at- tive, young 45 - entrepreneur, many rests. Seeks nice guy. Photo. 7959 ✉

A Successful Cartoonist—(Attractive, rgetic, early 50s) and this is my dream: eative woman (writing, art, etc.) with a 9-5 career, like mine. We meet, laugh, rry, have and raise a child. If you can re this dream, perhaps we should share lives. 4598 ✉

Just Single—*Dentist, 49, sensitive mensch,* talented photographer, cook - enjoy dance, fly fishing. Seek tall, slim, stunning, bright lady. Note/photo please. 4606 ✉

Dynamic, Sensitive, Sexy—Playful, very pretty Jewish gal. I'm 43, bright, athletic and warm. You're a nonsmoking man who wants a lasting relationship. 7951 ✉

Pretty, Smart Jewish Princess—39, huggable, lovable East Sider seeks divorced, princely husband. 4587 ✉ ☎

Pretty, Petite, Light-Eyed Lady—Whose looks and style might make you smile, seeks attractive, trim man, 38-48, who's sane, successful, very smart, and able to love. Note/photo please. 7972 ✉

Lively, Warm, Attractive—Professional lady, wants to light up the life of a lovable, educated, secure Jewish male, 55-65. Note/phone/photo. 7964 ✉

Handsome Psychologist—Sincere, honest, down-to-earth, looking for very attractive, intelligent, gentle, feminine woman, 28-40. Photo please. 7965 ✉

Shy, Single Jewish Male, MD—5'7", 148, 40, seeks fit, sensuous, thin, bright, pretty white woman, 28-36, for love and marriage. I enjoy running, movies, theater, art, reading and classical music. Photo and phone appreciated. 4532 ✉ ☎

Multifaceted Man—44, 5'6", Ivy grad - likes Pynchon, pirogis, astronomy. Seeks warm, observant woman, 26-36, for long term. Note/photo. 7937 ✉

Very Pretty, Slim, Spirited Hepburn—Seeks 50-plus, sensitive, strong, decent, warm, caring Tracy to co-star in new production of "The Best Years Of Our Lives." 7962 ✉

Handsome Jewish College Director—Spontaneous, deep, interested in the arts, youthful, seeks legit romance with warm, slim, cerebral, enchanting professional woman (30 plus). Note/photo. 7966 ✉

Tall, Good-Looking Guy—54, 6', fit, slender. Likes beaches, antiques, art, music, theater. Looking for a very pretty, fit lady, 35-45, with a good figure, to enjoy life with. Note/photo. 9136 ✉

Be My Valentine—Single Jewish male, 26, looking for female, 25-32, for evenings on the town or quiet evenings at home with *movies and a home-cooked meal.* Interests include skiing, travel, Formula One Racing, and cooking. You bring the strawberries and I'll provide the champagne and truffles. Photo/note. 9155 ✉

Pretty Woman, Genuine Woman—
For all seasons. Blond, blue eyes, elegant, exciting, slender Jewish professional who enjoys the arts, skiing, sailing, cooking, tennis, pro sports world. Would like to meet intelligent, warm-hearted, attractive, successful widower or divorced gentleman, 49-61, who is ready for a permanent relationship. I live in Manhattan - own car, will travel. Photo/bio/phone. 7934 ✉ ☎

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only **212-935-9350**

It's All Part Of The Rich Fabric Of Life—Pleasure, love, loyalty. This pretty, tweedy, satin-and-lace woman seeks a male counterpart, late 50s-60s. Phone. 9163 ✉

Dark-Eyed, Dark Hair—Attractive Jewish female - music business executive with a great sense of humor - seeks good-looking, successful, warm and witty man, 35-42, for ideal relationship. Note/photo necessary. 9160 ✉

Westchester Dad, 36—Handsome, happy, professional, tall, blue eyes and in great shape. Looking for a sincere, monogamous relationship with an upbeat, attractive gal, 25-35, who is warm, passionate, capable of giving and in great shape - lover of the arts, outdoors, and who is nonsmoking and drug-free. NYC/CT okay. Photo requested. 7967 ✉

Hey Cupid - Remember Me?—I'm the 34-year-old, raven-haired Jewish female PhD who found that your other shots didn't quite make the mark. Need more target practice? Sling a few my way and we just may get a bullseye this time. 4596 ✉ ☎

Hey, You Never Know—Good-looking PR exec, 31, is betting he'll meet a sweet, smart and special Jewish lady through these personal ads. A gamble? Maybe, but *our payoff could be "Lotto" love, sharing* and happiness forever. Note/phone, please. 4624 ✉

Executive, 54—Financially secure. Seeks an attractive woman, 44-54. I enjoy travel, dining out, movies, rides in the country. Divorced, no children. Photo. 7929 ✉

Pretty Brunette—33, slender and elegant, seeks fit, professional Christian man, 37-44. Enjoys music, wine, bicycling, travel. Note and photo a must. 4613 ✉

Unassuming, Educated—Financially secure man, Jewish, seeks woman, 35 plus: tall, very fit, educated, secure. 9124 ✉

Very Attractive Blue-Eyed Blond—Bright, warm, caring, Jewish, 38 - seeks kind, nice-looking man for marriage and family. Note/photo. 4615 ✉

Slim, Attractive Green-Eyed Widow—Professional - seeks gentleman, 55-65, to share changing winter into year-round summer. Note/photo. 7971 ✉

Gay (Nonpracticing), 43-Year-Old MD—Slender, handsome, fit, 5'8", 150 lbs, seeks friendship, love and possibly marriage with an intelligent, slender, sensitive woman, 30-45 years old. I enjoy the ballet, modern dance, fashion, jogging, fine dining *and NYC nightlife.* 9162 ✉ ☎

Exceptional, Model-Handsome—(But *humble) professional/entrepreneur of 39* seeks an accomplished (but sweet and sensitive) young lady of genuine character and beauty. No conceited "material girls" or "thrill seekers" please. Photo. 7920 ✉

Casting Call...—'Shirley MacLaine', age 32, seeks 'Robin Williams', age 35-45, to star in upcoming romantic comedy. Note/photo/phone. 9129 ✉

Nice Jewish Girl—28 years old, petite, very pretty, funny, healthy and smart, seeks intelligent, attractive, kind and sports-minded Jewish male, between 28-32, for love, marriage and family. Note/phone/photo please. 9164 ✉

Tired Of Missing—Successful NYC professional, 30s. Enjoys WCBS-FM, the country, living and relaxing. Seeks sensitive, intelligent and attractive lady, 25-40. Ready for fun, love and relationship. Note/phone/photo please. 4586 ✉

Attractive Jewish Male - Chiropractor—36, 5'10", warm, caring, sincere and athletic, seeks a special Jewish woman, 25-35, to share the best of what life has to offer. Nonsmoker only. Note/photo a must. 4576 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

Symphony Club

Music lover seeks like-minded partner for strings-attached relationship.

We can't promise you a companion for life. But we can offer you companionship in the concert hall. Join the New York Philharmonic Symphony Club, and you'll enjoy three fine classical concerts at Lincoln Center's Avery Fisher Hall. As well as the opportunity to delight in a little social harmony at pre- or post-concert receptions exclusively for Club members. Call 1-800-992-8997 for details.

NEW YORK
PHILHARMONIC

Woman Of Substance—Unusually attractive and accomplished, seeks a remarkable and funny man, born during the FDR years. Intellect, compassion and wit are important to me. I'm introspective and sensitive (but not self-absorbed), fit and athletic (but not fanatical), 40-something (but look 30-something), passionate (but not weird), and very committed to social causes (in a purposeful/not strident sort of way), love the city and the country. If you're at the top of your field, very kind, secure and sane (with a touch of the subversive and a nagging case of angst), send letter/phone. 4621 ✉

Gentleman—Intelligent, humorous, very attractive - tennis player, expert skier, corporation president - seeks very attractive lady companion, 30-40. Photo. 9127 ✉ ☎

Classy, Gorgeous 40ish PhD—To give a complimentary consultation if you fit her dream interpretation: cultured, successful professional, tall in size. Neuroses are okay - if you're menschy and well-analyzed. It's no rationalization that Freudian slips and companionship may lead to the couch and a free association. Photo and note. 4580 ✉

Live Wire—Pretty, blond/green, bright, warm, fun-loving, 34, seeks to connect with high-voltage man. 9116 ✉ ☎

Warm, Friendly—Brazilian Jewish woman, 39, slim, blond - interested in meeting a gentle, friendly man, 40 plus. More interested in your heart than your pocketbook. Religion not important. Photo. 9121 ✉

Music Is The Key To My Soul—You could hold the key to my heart. By day, this very pretty, vivacious, petite, slim, dark-eyed brunette, late 40s, is a financially secure and successful executive - but by night, a warm, loving, feminine woman who sings, acts, works out and knows how to make a man happy... A woman who fully taps the energies of NY by regularly attending all the arts, is equally at home in a cozy country cottage, on a sandy beach or traveling to new and different horizons with someone she loves. If you are a very attractive, highly successful and financially secure Jewish man, 49 plus, who appreciates the finer things in life and is ready to share a monogamous relationship, then respond with note/phone - recent photo a must. No smokers or recently separated need reply. 9078 ✉

Sauteeing Garlic, Dancing All Night—Singing in the choir, kissing and cuddling, playing the Met, selling an idea. Christian white female, 44, pretty, petite, professional, black hair, brown eyes, wants "someone to watch over me". 4589 ✉ ☎

Cafe-Au-Lait Tone—Cuban, single female professional, 30s - loves art, jazz, Chardonnay, good conversations and laughter. Seeks secure, professional, refined, humorous, available male. 7925 ✉

"Love Is Better Second Time Around"—Handsome, affectionate, good-natured, romantic Jewish male, 38, desires an attractive, slim female with similar qualities to share in all that life has to offer. Nonsmoker. Note/phone. 7961 ✉ ☎

City Girl With Country Heart—29, 5'7", blond with blue eyes, attorney, seeks adventurous professional male with sense of humor and love of life to share the delights of NYC. Photo optional. 9123 ✉

Tall, Athletic Attorney, Irish—40 - loves books and outdoors. Seeks wife and offspring. Photo - will exchange. POB 022352, Brooklyn, NY 11202-0050.

Feminine, Sincere And Thoughtful—29, attractive female professional looking for companionship and romance with a nice, sensitive and successful man. Religion unimportant. Note and photo. 4605 ✉

Jewish Business Professional—Early 40s, looking for that special woman, 28-38, under 5'7". Interests include skiing Mount Snow, tennis/theater in the Berkshires. Photo a must. 7943 ✉

Successful, Athletic, 41—Jewish male, looking to share the finer things in life with the right lady. Photo appreciated. 7946 ✉

Looking For "Linda Seton"— From "Holiday". Hepburn portrayed a bright, motivated, educated, caring free-spirit with a sense of humor and values. A fit, handsome, warm, like-minded, 37, professional man, 6', wishes an in-depth relationship with a "Seton"-like lady, 28 plus, Protestant, trim, attractive and sensual. Note/photo/phone. 7930 ✉

Handsome, Harvard-Educated—Financially independent entrepreneur, 5'10", fit, late 40s, seeks very smart, professional, naturally pretty (wholesome preppie type), nonsmoker, to share current and cultural events, theater and film, tennis, jogging, travel, dancing, gourmet meals and good times. Send descriptive note and photo. 7944 ✉

NJ Lonely Lady—Beautiful in mind, body and spirit. Interests: cultural fitness, golf. Financially secure. Desires to meet 60ish gentleman, any location. 7932 ✉

A Little Bit Opera—A little bit rock 'n' roll... Spirited, successful uptown woman with downtown style, engaging warmth, lively wit and great looks, seeks tall, trim mensch (about 38-46) of strength and tenderness, who laughs easily, loves selectively and cooks divinely! 4623 ✉ ☎

Successful Jewish Businessman Youthful-looking 58, 5'6", divorced wi grown children, looking for slim, intel gent, very attractive, sensitive, se confident, successful, divorced Jewi woman, 45-52, with children, CT/NY/N for long-term relationship. Nonsmok Recent photo. 4582 ✉

I'm A Good-Looking, Never-Married 48-year-old Jewish woman; I'm Manhattan resident and a nonsmoker. M interests include theater, both current a classic films, jazz and modern art. I al enjoy long walks, good conversation a quiet evenings at home. If you're a war hearted, down-to-earth, unattach Jewish man, 47-54, who's looking to for a long-term monogamous relationship, I like to hear from you. (A sense of humor a plus.) Letter/photo optional. 4578 ✉

Vivacious, Attractive Female—34-yea old professional seeks warm-hearted, at letic, handsome man to share lif pleasures. Photo please. 9125 ✉

Full-Figured Is In - Slim Is Out—Sensiti business exec seeks caring soul mate. A you that special one? Recent photo pleas 7922 ✉

Accent On Qualities—Successful execu tive from Italy, 5'7" and fit, 43, lookin younger, attractive, selective, very articu late, honest and sensitive, with strong pe sonality, seeks European or worldly lad 28-35, well-educated, beautiful and re fined outside, caring and passionate in side, for loving, constructive relationshi Note/phone/photo a must. 7945 ✉

Manhattan Lady—Petite, attractive, slen der, spirited, European background, seek worldly gentleman, 63-73, to be comfort able with. Photo if available. 4590 ✉

Attractive Latin Lady—Late 30s, 5'7" widow, sophisticated, intelligent, sensitive deep, warm, financially secure, athletic curvaceous body, long legs. Looking fo mature Superman of impeccable charac ter and taste, 37-50, financially successful one-hundred-percent honest, deep, sensi tive, intelligent, generous, with good sens of humor - with room for personal growth Please send note with photo, height an age. 9132 ✉

White, Jewish Single Male—Professional who enjoys warm beaches, fine dining an travel, seeking 29-39, to enjoy same an end personals for good. Photo a must 7949 ✉

Writer - Jewish, Divorced Female—45 intelligent and caring, seeks joyous, committed relationship with romantic gentleman publisher, to 55, enthusiastic to writ our story. 1841 ✉

Long-legged, Auburn-Haired Beauty—With caring, supportive nature seek friend/lover, 35-50, 5'10" plus, wit humor, curiosity. Note/photo. 7950 ✉

Witty, Charming, Educated—Jewish, 6', 45, male seeks sincere woman in 30s for love and marriage. 7917 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

ASSORTMENTS

sortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available.)proximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for ling procedures and advertising information. All ads accepted at the discretion of the publisher.

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LIGIBLE BRITISH GENTLEMEN
k *friendship/romance/marriage* with ericans. **English Rose Agency** (Dept), 2nd fl, Mill Lane House, Mill Lane, rgate, Kent, Eng. tel: 01144-843-290735

: **Bye Blues**—The Intro Service For ple Who Like Jazz. 1-800-676-4687

holic Singles Matching Club—28th yr. ofessionals Program: BAs, MAs, MDs, , PhDs, etc....25-65. 212-366-0446; -472-2021; 201-451-1012; 516-542-0330

Check-a-Mate®
ne or she everything they claim to be?
For Discreet Pre-Marital & Marital
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r unattached music lovers. Nationwide. x 31, Pelham, NY 10803. 800-233-CMLS

ossroads—The Gracious Way To Meet iality Single People. Praised By The NY nes. For Information: **212-972-3594**

ite Gone Haywire?—Going out with . Wrong or Mrs. Wrong? Tell us your ry. Private research underway. All calls pt confidential. Call **212-456-1594** any time.

wish Singles News—On over 1,000 wsstands. For comp issue: 212-348-1755

Diane!—We met very briefly, Wed., 1/8, 8pm at M. Mantle's. I (Ivy MBA) have elan - *I would love to see you!* 4616 ✉

Find Asian Singles—In NY/NJ/CT thru our personal ads. Free copy. 908-303-8238

Hooked On Star Athletes?—Been involved with any? Tell us your story. All calls kept confidential. Call **212-456-1594** at any time.

Ladies of Asia—Singles club 212-986-8590 Manhattan office - 40th St. & Park Ave.

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

Hospital Worker, Nursing Home Worker? Looking for employee who knows about abandoned elderly persons. Private research underway. All calls kept confidential. Call **212-456-1594** - any time.

***Would You Like To Know How You* Come Across To Others?** Find out by ordering your self-scoring **Personal Profile.**
OVER 15 Million SOLD Worldwide!
Send $25 (ck/mo) to: **Profiles Unlimited,** 17 Country Ridge Rd, Scarsdale NY 10583

MANHATTAN SINGLES, LTD.
& GAIL VOGEL
Invite You To a CHAMPAGNE PARTY
TUESDAY, FEB 4 at 6 PM - $15
NOTES - Omni Hotel, 7th Ave at 56th St.
FREE Champagne & 2 FREE Drinks! DJ
Hot Hors d'Oeuvres · Ages 30-48
Call Lana 212-744-8515/Gail 212-330-8663

Messy Divorce?—Ready to tell your story? Private research underway. All calls kept confidential. Call **212-456-1594** at any time.

OPEN ARMS
PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

Relationship Counseling - Resolve issues. Develop a healthy relationship. Indiv./cpl. NYS lic. Ins reimb. 15 yrs exp. **R. Bremer Associates: 212-472-3023; 914-238-6717**

Ripped Off By "1-900" Scam?—Billed and you didn't know? Private research underway. All calls kept confidential. Call **212-456-1594** at any time.

Singles For Skiing—Parties NYC. Killing., VT 1/31. Wash B'day, Stowe. 718-279-2680

The Single Link™ LOVE LETTERS
Portraits of dreams from the heart.
For information: **1-800-452-LINK**

Class Dating® 212-613-9191—Our Pledge: Men of Stature & Pretty Women. 12th yr.

Theatre, 26, Looking For Single Men—And women to share dramatic evenings on Broadway. Subscribe to Roundabout Theatre's Singles Series: see great plays & great stars at great prices. Meet other unattached theatregoers who share a common interest in classics. Season includes *Jane Alexander in Durrenmatt's* THE VISIT, Stephen Lang in Shakespeare's HAMLET & Eli Wallach in Miller's THE PRICE. Enjoy cocktail receptions & great conversation after each performance. Discover friendship, love & intense drama. **Call (212) 719-9393 for details.**

Thirty-Something Group (Prof'ls, 30-49) Fri, Jan 31, 6 PM, $15.pp **Club El Morocco** - 307 E 54th St. Hors d'Oeuvres. 535-2400

SKATE-A-DATE
Dinner at The American Festival
Cafe and skating at Rockefeller
Plaza Ice Rink - $22.50.
Every Night - Call (212) 246 6699

Get Your Message Across In ASSORTMENTS—NEW YORK's weekly bulletin board. Call 212-643-6500.

STRICTLY PERSONALS

. **Touch Of Class**—Handsome, Jewish /all Street analyst, 35, 5'10", Ivy MBA - ves art, fine restaurants, books, tennis nd travel. I'm secure, down-to-earth, sucessful and very romantic. Seek a loving, right and shapely Jewish woman, 24-34, onsmoker, with a sense of humor and a est for life, to share friendship, happiness nd a lifetime of cuddling. Note/photo lease. 4588 ✉

:edhead With Brains And Spunk—eeks clever, stylish, caring, single Jewish hale, 31-40, professional, 5'8" plus, for ronance, footsy and progeny. Sound good? 'ind a crayon and send a note/photo/ hone. 7916 ✉

;tyle/Dignity—Very pretty 40ish lady - oves travel, theater, music, romantic dinners. Is involved in life, work, family and riends. Wishes to meet a sincere and houghtful gentleman (40ish-50ish), to hare all that life has to offer. 7918 ✉

:xotic Italian Beauty—Sensuous eyes, ong brunette hair, 5'3", 41, sexy, successul, vigorous, world-traveled - passion for ife, nature, dancing, jazz, art. Seek single, rofessional, handsome, athletic male, 8-42. Note/phone/recent photo. 7913 ✉

Seeking Soul Mate—Pretty, NJ, petite lond with blue eyes. Sensuous, passionate, classy and intelligent. Looking for a man of quality who is romantic, considerate, honest, 30-40, Protestant, professional and a nonsmoker. If you're all of the above, and ready for a serious relationship, please respond. Note/photo/phone. 9158 ✉

Seeking Manhattan Woman—In her 40s, who is intelligent, attractive, 5'6" or under, for a special relationship. Must be very slender and fit. I'm a successful, well-educated businessman in my 50s. Athletic, 5'11", trim. Divorced with grown kids. Send note/photo/phone. 4595 ✉ ☎

Beautiful, Smart, Sexy Blond—29, great shape, warm - someone nobody would believe advertises. Seeks special, good-looking, romantic, successful man, 27-38, to share fun times in NYC and maybe a magical romance. Photo a must. 7923 ✉

Wharton MBA With Dancer's Legs—Have a publishing career which I love. Want a successful man who desires a partner. I'm vivacious, sensitive, attractive - high on life. If you're 35-50, a good conversationalist with a sense of humor, please send note/photo preferred. 4619 ✉ ☎

Calling Holden Caulfield—Smart, very pretty, single white female, 35, tall, fit, reader and writer - seeks her grown-up Catcher In the Rye. Must be a smart, kind, funny man of integrity, who will tell me a story. Photo/phone. 7928 ✉

STRICTLY SPEAKING...

900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 PM on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week from anywhere in the U.S. *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Feminist He, 57—Quests witty, active, Jewish no-smoke Ms. POB 171, NY 10028

Good Man—Tall, attractive, mid 50s, kind, demonstrative, supportive, cat owner. Seeks younger woman who is tall, pretty, literate, and nonliberal, and enjoys classical music and opera. Tennis a plus. Any religion okay. Photo. 4628 ✉

Creative Director—Retired, 65, NYC. Interest in the arts: painting, ballet, opera, theater. Some speech and physical limitations due to stroke (use cane and wheelchair). Otherwise able to enjoy relationship with woman of similar interests, and who has a good sense of humor. Prefer nonsmoker, age 50-58. 7914 ✉

Very Special—Handsome, black, 32, athletic Ivy League investment banker - interested in music, movies, fine restaurants. Seeking substantive relationship with warm, educated, pretty, fit, single woman, 25-30-something, who shares similar interests. Photo appreciated. 4583 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 727

BY MARY ANN MADDE

Wanda Force is the author of two previous self-help books, "Kick Boxing Your Inner Child" and "What Makes You Think You're So Hot?" Her novel "Our Regular Drummer" was a best-seller in the San Diego area. ". . . she [Force] feeds us with the sureness of a born storyteller"—*Omega Quarterly.* ". . . a Force to be reckoned with."—*Vanguard Watch.* ". . . captivating tale of one woman's Forceful journey through the brush-fire of her scorched relationships. . . . "—Fiona Lora Goscall in *Recycling.*

The author shares her life with the acerb semanticist Herb Wagepacket-Vole. They live in Upper New York State with his children from an earlier commitment, three dogs, several cats, and an indentured servant named Goneril.

Above, flap jacket. Competitors are invited to invent a single sample of same: background and breeding for the back cover of a book.

Results of Competition 724, in which you were asked for lines typical of a science-fiction movie.

Report: Man was not meant to tamper with the unknown. Much. Popular venues: 1. Home and Not Alone. 2. The Lab. 3. A Spacecraft; yours, mine, or theirs. 4. Home again. Not a nano too soon, either.
A job putting these in order. But great fun. Thank you. You are too finely made for this. Nevertheless, I think I love you.

This is one long movie.
Don't give away the surprise ending.

"Gee, Janet, was it a left or a right? I don't remember coming this way."
Charles Hampton, N.Y.C.

"Carl, darling, what's wrong with you? I don't know you like this . . . you've changed."
Alexis Landmeier, Los Angeles, Calif.

"Edna, didn't you say those batteries I bought yesterday were in the kitchen drawer?"
Louise Y. Garofalo, Bronx

"Look, on the Clarks' roof . . . there's more than one TV antenna, and they're moving."
Mitzi Marks, Princeton, N.J.

"That's funny. My watch has stopped."
Kathleen Huber, N.Y.C.

"Darn, I can't see a thing up here. Hand me that flashlight, Ed. Ed?"
Sara Tornay, N.Y.C.

". . . We interrupt this program . . . an unidentified saucerlike object. . . . "Un objet de forme de soucoupe près des États Unis. . . . "
Richard Fried, Brooklyn

"There's something out there. And it's not of this earth."
A. Winkler, N.Y.C.

"Whatever you do, don't go into that subterranean cave."
Steven Colby, N.Y.C.

"Don't worry. We'll be safe here. Aaaaaargh!"
Jim Weis, Atlanta, Ga.

"You mean, doctor, that boulder is . . . a egg?"
Nico Fischer-Diaz, N.Y.C.

"In layman's terms, yes."
A. Shulman, Chevy Chase, Md.

"So . . . I guess we're not alone. . . . "
Kathy Hakim, Flushing, N.Y.

"Oh, they're here, all right—we just can't see them."
Carl Tallis, Springfield, Va.

"Professor, you don't mean. . . . "
"Precisely."
Arthur M. Litoff, Dillsburg, Pa.

"Gozzo, come quick—and bring the electrodes."
Richard Burke, Ho-Ho-Kus, N.J.

"No, no, Fentress, not that jar."
Robert N. Goldman, New Rochelle, N.Y.

"A figment of my imagination, eh? Take a look at this."
Ellen Rafel, N.Y.C.

"You may remember, Professor Kenton, my prediction that at these levels of radiation. . . . Professor Kenton?"
O. M. Neshamkin, M.D., N.Y.C.

"By the fourteen moons of Saturn, come and see this!"
Joel F. Crystal, Scarsdale, N.Y.

"No, Bob, you go ahead. I need to stay and finish this one experiment."
Jeffrey Swann, N.Y.C.

"Be careful with this experiment or it's good-bye Charlie."
Ted Berkelmann, Bronx

"When you have a moment, professor, come and look—the seeds you just planted seem to be growing at an alar. . . . "
Ghislaine Bauernfreund, N.Y.C.

"According to my calculations, the meteor should be passing over us right about. . . . "
Paula Borden, Portsmouth, N.H.

"We'll have to keep a tight lid on this Frank. If word gets out, there'll be panic. . . . "
Louis B. Raffel, Northbrook, Ill.

"Run, children, run! Run as fast your will carry you."
Kevin McLough
San Diego, C

"Wait, look. It's trying to speak."
Marjorie Santa, Palo Alto, C

"People of Earth. . . . "
Seth Greenky, N.

"Call me *Xgzomtzk.*"
Tim Hanley, N.

"On our planet, marriage was outla 5,000 years ago, and it worked."
Mark Wolfson, Spring Valley,

"We mean you no harm, but we despera need women capable of childbearing."
JoAnn Renfro, Kansas City,

"You will be returned in six of your Ea days."
B. G. Levin, N.

"We come in peace from a civilization more advanced than yours, but our plane dying."
Sid Rothenberg, Whitestone, N

"Let go of my arm. I don't care what t said about coming in peace. . . . "
Sam Sells, Sonora, Ca

"Our planet is dying."
W. F. Levin, N.Y

"Stop firing, you fools. They're not mer creatures, they're living things. W feelings."
John Bohannon, Wantagh, N

"Talking toaster ovens? Well, general, j how do you think we look to them?"
Philip J. Madans, Forest Hills, N

"Those aren't eggplants, you fool they're. . . . "
William Marriott, Athens,

"They are the pricks of a giant sea urchi
Ellen Burr, Truro, Ma

"How many toes did you say it has?"
Gay Cropper, N.Y

"Forget the gun, darling. Bullets won't st them. Quick, hand me that blowtorch."
Sharon Miller, Baltimore,

"If it's alive, then we can kill it."
Louis Uffer, Brookl

"Drop your gun; weapons are usel against the creature. We must try to comm nicate with it."
Jean Nosek, Astoria, N.

"We've got to do more than that; we've to love them."
Tom Pagano, Long Island City, N.

"Sir, I think Lieutenant Murphy just we into labor."
T. Nash, Winston-Salem, N.

"The growth looks harmless. Let's wait a see."
Nancy L. Suchoff, Fort Lee, N

t animal, vegetable, or mineral?"
Austin Cooley, Houston, Tex.

ouldn't touch that, Carl—not until the
:ssor gets here."
Charles Lubetkin, Springfield, N.J.

ıt's odd, I've never seen Sylvester hiss at
by before."
Trudy Drucker, River Vale, N.Y.

ɔoks like a pickle. . . smells like a pickle
ɔut it's *alive.*"
John Falxa, N.Y.C.

ıt smell is butarylic acid—there's a giant
ɔactive scorpion on the loose."
& Mrs. Myron Leiman, Mineola, N.Y.

is isn't any blood type I recognize."
Charles Almon, Brooklyn

not only the green glow, there's some-
else. Look carefully. They have no na-
. None."
David Brubaker, Carlisle, Pa.

a giant ant! It's a giant ant!"
Edwin P. Rapport,
Shaker Heights, Ohio

ı afraid you just stepped on her, sir."
Julie Kirshner, Brooklyn

God, it's female."
Alaine Tamberlane, New City, N.Y.

ıu'd never know it to look at him, would
?"
Dick Heinge, Oak Ridge, Tenn.

ıu're right, Dr. Quo. His head is shrink-
but his feet are growing at an alarming
."
Phoebe Stephenson, Piscataway, N.J.

you have to wake the president now, do
If we wait until evening, it will be too
."
Roger Crouthamel, Langhorne, Pa.

ake up! Wake up! They get you in your
p!"
Wendy Crystal, Scarsdale, N.Y.

ıese creatures are not like us, Mr. Presi-
t . . . they have no emotions. . . ."
Viktor Blume, Sayville, N.Y.

l right—we'll wait to see what happens.
I want it watched 24 hours a day, and let
know the moment there's any change,
lerstand?"
Edward S. Franchuk,
St. Jean-sur-Richelieu, Quebec

n afraid there's no stopping them, com-
nder; their six-stranded DNA enables
m to mutate at will."
Robert D. Levine, Woodside, N.Y.

s impossible; there's not enough oxygen
nitrogen to sustain them."
Michael Gould, Studio City, Calif.

told you and you wouldn't listen—they
reproduce by themselves."
John Mainieri, N.Y.C.

on't you see, Marsha? That's exactly
at these creatures want you to believe."
Alicia Ann Chomo, Wilmington, Del.

ut that's impossible, professor. They've
n extinct for more than 50 million
ırs."
Gerald Jay Levy, N.Y.C.

looks hungry. What do you think it
s?"
Laura Shea, N.Y.C.

"It's out there. It's hungry, and we are what it wants."
Dave Dixon, Detroit, Mich.

"Don't feed it! It'll follow us back to Earth."
Bruce Ellman, Sunnyside, N.Y.

"I may be crazy, commander, but I think this fungus is trying to communicate with us."
Kevin B. Robinson, N.Y.C.

"It's twelve feet tall with yellow eyes, and it wants to speak to you, captain."
Larry Laiken, N.Y.C.

"I count six, captain . . . no, wait—twelve—my God, they're multiplying."
John Blumenthal, Rye, N.Y.

"No, colonel, each severed limb will regenerate . . . better leave this to science, sir."
Patricia Hyland, N.Y.C.

"Yes, doctor, science is my god. But you, doctor, you are a heretic."
Eric Hyman, Fayetteville, N.C.

"You're perfectly safe as long as you stay on the monster's left, captain . . . Captain?"
Nicole Flora, Putnam Valley, N.Y.

"Whatever you do, never look in its eye."
Craig Wolfson, Waltham, Mass.

"Everything seems okay, captain. Why—you're not the captain—you're. . . . "
Andy Anderson, Columbus, Ga.

"Crew, this is Captain Voltron. She'll be your new commander."
O. A. Fastman, Forest Hills, N.Y.

" . . . Janet . . . you?" "Small galaxy, isn't it, David?"
Elaine Caldwell, Staten Island

"I don't care what the orders are. I'm for getting out of here now.'
Mitsu Yamamoto, N.Y.C.

"It's not mutiny when we have no choice. The captain is no longer human."
Judith Disla, N.Y.C.

"Well, I reckon he has been acting a mite strange since he got bit by the critter. . . . "
David Yockelson, White Plains, N.Y.

"Look more closely, doctor. Have you ever seen another dog bite that looked like this?"
J. Bickart, Washington, D.C.

"We've attacked it with every weapon known to man, but it keeps getting stronger."
Anna Lambiase, Brooklyn

"Wait! There's one thing we haven't thought of yet."
Phillip Landmeier, Los Angeles, Calif.

"We must keep the creature frozen. God only knows what will happen if it melts."
Douglas Monaghan, Floral Park, N.Y.

"They're lost, captain; they're headed straight for the sun."
Angela Kirshner, Brooklyn

"I'm melting!"
Bob Kopac, Poughkeepsie, N.Y.

" . . . My face. Oh, Lord, my still-handsome face—it's melting."
Irene Unger, Centereach, N.Y.

"We have two faces. One that we wear and one that we keep hidden."
Meg Cheever, Staten Island

"Yes, that certainly seems to be so; we are in a part of the universe where time moves backward."
Cheryl Frenkel, Sunnyside, N.Y.

"They seem to know exactly what we're going to do, even before we do it."
L. Soth, Northfield, Minn.

"Especially their women."
Ben Morgan, Catalina, Calif.

"Listen, Phleek, you've brought her back to life twice already. You owe her some loyalty after all."
Suzanne Zavrian, N.Y.C.

"But that would mean she's . . . 3,000 years old."
James Elward, N.Y.C.
similarly: Dolly Hecht, N.Y.C.

"You can't fall in love, damnit; you're an android."
Margarita Levin, N.Y.C.

"I can't believe how much it looked like one of us. And to think I almost married it."
Steven Scher, Bronx

"Never mind all that. Can we bring it home with us?"
Monte Glick, Austin, Tex.

"You mean!" "That's correct. We can't get back. Unless one of us. . . . "
Pat Chamburs, St. Petersburg, Fla.

"I'm going in. Nothing could have survived that explosion."
April Landmeier, Los Angeles, Calif.

"I don't see how it can get out of that."
Robert K. Christenberry, Red Bank, N.J.

"I've been head of this institution for over 30 years and . . . well . . . thank God we've seen the last of them."
David Yarnell, Los Angeles, Calif.

"It's over. Let's turn around and head for home."
Roy Baxter, N.Y.C.

"But, sir, what if they did have the secrets of clean, cheap energy and everlasting peace?"
Harriet Seltzer, N.Y.C.

"We destroyed it by locking into its last transmission, captain. It was telling us . . . 'Peace.' "
Elisa Falciglia, Reston, Va.

"It's at peace now."
Jeff Tenzer, N.Y.C.

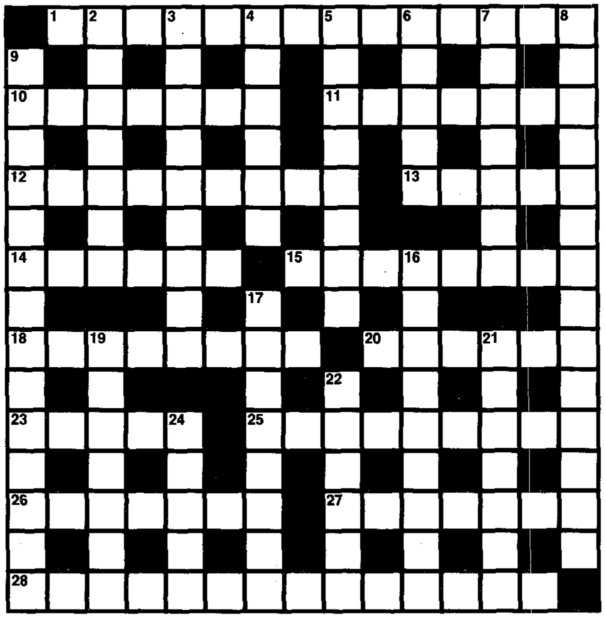
"That's funny—I thought I left the creature's remains on this table. . . . "
Frieda Goldman, New Rochelle, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 727, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 7. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 9 issue. Out-of-town postmarks are given three days' grace.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 I mounted and rode it crazily for a motto. (4, 2, 3, 5)
10 Reply I send off when surrounded by soldiers. (7)
11 Man goes back to the old lady, a country worker. (7)
12 Was the woman's husband cleaner? (9)
13 It may be past but it is still exciting. (5)
14 I tarry about something unusual. (6)
15 Drink needed when Sir Alf lost his head before an international. (8)
18 Riches for a man shown in colour after love. (8)
20 Prepare a girl for fighting in the navy. (6)
23 Means of providing light for a county which has lost the war. (5)
25 Excitement as team leader organised game. (9)
26 It travels behind and shows what is coming. (7)
27 One who knows it may be costing. (7)
28 Oblique remarks? (8, 6)



DOWN

2 One politician rose awkwardly—clearly he was out to deceive. (7)
3 Reveal that a woman from an international organisation holds
4 Nearly all of the ones here hold the marines to be hot units. (6)
5 Material which makes an instrument fade away. (8)
6 Men selected for a preliminary sketch. (5)
7 Free of chemicals, with the grain being distributed inside. (7)
8 Military exercise which makes a sailor obtain money without performance. (6, 8)
9 Painters of seascapes or woodcutters' companions. (7, 2,
16 The poor chose wrong means of telling the future. (9)
17 Suffering no disadvantage from being exclusively Sassenach. (8)
19 Release a relative not quite finished by a snake. (7)
21 Not understanding the feeling when there is a negative to quote back. (7)
22 Dish an old woman over the soldiers. (6)
24 Part of a house, and thus a household god is needed. (5)

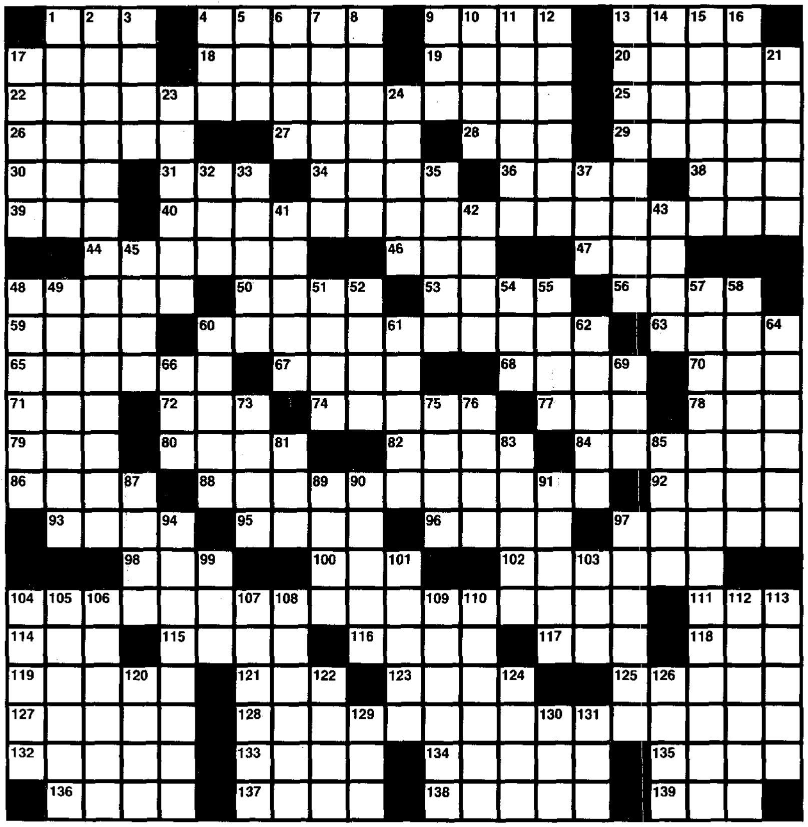
'OBSESSIONS II' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Orthodontist's abbr.
4 Subside
9 Greek-church pulpit
13 B'way-hit signs
17 Immunity fluids
18 Himalayan land
19 Praise
20 Egyptian Christians
22 Willie Mays's obsession
25 "—— lovely as a tree"
26 Babbitt's creator
27 Hindu god
28 Costa del ——
29 Earth: Lat.
30 Italy's domestic airline
31 Offs' opposites
34 Trimester
36 Garrison
38 Gumshoe
39 Bo Derek film
40 Mike Tyson's obsession
44 Scowl
46 Your and my
47 Spanish treasure
48 Eucharistic plate
50 Eshkol or Strauss
53 Scruff
56 The Amish, e.g.
59 Will-—— -wisp
60 A. J. Foyt's obsession
63 Village, Dutch style
65 Chafing-dish fuel
67 Utah's lily
68 Oleaginous
70 Goat's remark
71 Up to the time that: var.
72 Broke a fast
74 Certain believer
77 Scheduled to arrive
78 Psyche components
79 "Exodus" hero
80 Things with springs
82 Old capital of Japan
84 Compass feature
86 Camera eye
88 Vidal Sassoon's obsession
92 Tourist mecca of India
93 Kind of freeze
95 Buried explosive
96 Washer cycle
97 Oral-hygiene aid
98 Epoch
100 Govt. attorneys
102 Talia's "Rocky" role
104 Jimmy Carter's obsession
111 Abbrs. in Charleston
114 See 121-Across
115 Saint Philip ——
116 Delhi dress
117 Live-in animal
118 Arabic letter
119 Send payment
121 Sedaka song, with 114-Across
123 Trumpeter Al
125 "—— the Lord my soul to keep"
127 Become weatherworn
128 Sam Snead's obsession
132 Bank habitué
133 Piccadilly statue
134 Solzhenitsyn subject
135 Not fooled by
136 Geographic septet
137 Ooze
138 "It takes —— know . . ."
139 One's years

DOWN

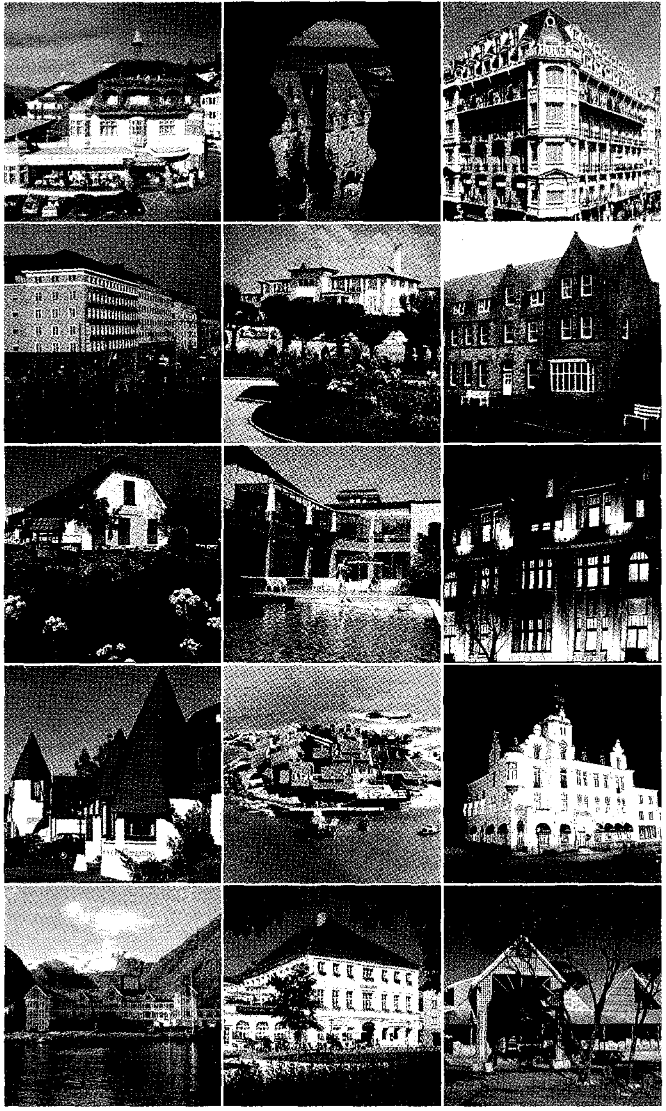
1 Erase
2 Mondrian's obsession
3 "I Just Called to —— Love You"
4 Gloucester's cape
5 Panhandle
6 Res. units
7 Papeete's island
8 Number for football
9 Mr. Baba
10 Fannie and Ginnie of finance
11 Actor Joseph
12 Less than the usual amount of stock
13 Strews
14 Tug-of-war need
15 Portugal's second city
16 Audio system
17 Chairback piece
21 Loud kiss
23 Equal-angled shape
24 North Dakota metropolis
32 Part of N.Y.C.
33 Inscribed pillar
35 Olympus, for one
37 Before sigma
41 Arduous hikes
42 Herr's Mrs.
43 Used a gardening implement
45 Villain's expression
48 Mail-related
49 Clad
51 Was a contender
52 "Picnic" dramatist
54 Money player
55 Wife of Geraint
57 Schwarzenegger's obsession
58 Wall Street clients
60 Reservation pole
61 On the way out
62 Urban eyesores
64 Ristorante specials
66 Make a pinch
69 Word with verily
73 Gouda's kin
75 Serrated tools
76 Golfer's nemesis
81 Go schussing
83 Of bird life
85 Red-carpet affair
87 Try to find
89 Prefix with China
90 Approaches
91 Result finally
94 Typesetters
97 Pertaining to boxing
99 Scottish single
101 Algerian cavalryma
103 Numbered rd.
104 Goods
105 Diva's curricula
106 Take away
107 Beefs
108 Calculate
109 —— bragh
110 Pneumatic shooter
112 Virginal
113 Avouchment
120 Mental flash
122 Pawnee's neighbor
124 Bathroom surface
126 Malayan canoe
129 Recipe amt.
130 Create lace
131 Back in time



Solutions to last week's puzzles appear on page 7

A hotel in another country should be as much of a new experience as the country itself. We invite you to experience the local flavor of any of the over 1,000 independently owned Best Western hotels in Europe and Israel. Each is as individual as the country it's in, yet each has the high standards of quality and value associated with the Best Western name in 39 different countries. For travel assistance in English, you can contact any of the network of American Express® travel locations in over 120 countries worldwide.* If you're an American Express® Cardmember, they can replace a lost or stolen Card, cash a personal check** or make an American Express® Card Assured Reservation*** for you. So speak to your travel agent or call Best Western at **1-800-528-1234** and they'll tell you how to check into any of their 3,300 independently owned hotels around the world. And wherever you go, remember to bring the American Express Card.

THROUGHOUT EUROPE, BEST WESTERN'S ROOMS ARE PART OF THE VIEW.



AMERICAN EXPRESS

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m left to right, a sample of Best Western hotels around the world: Switzerland: Grand Hotel Beau Rivage - Interlaken; Great Britain: Spread Eagle Hotel - Midhurst; Greece: Athens Gate Hotel - Athens; France: Le Sauvage ournus; Hungary: Hotel Korona - Budapest; Italy: Hotel Europa - Riva del Garda; Denmark: Hotel Niels Juel - Køge; France: Le Dauphin - L'Aigle; Austria: Sporthotel Igls - Innsbruck-Igls; France: Grand Hôtel Talabardon - scoff; Spain: Hotel Europa - San Sebastián; Finland: Hotel Helka - Helsinki; Portugal: Hotel de Turismo Guarda - Guarda; Ireland: Breaffy House Hotel - Castlebar; Holland: Hotel De Witte Brug - Lekkerkerk; Mexico: Hotel seo de la Presa - Guanajuato; Germany: Kaiser Karl Hotel - Bonn; New Zealand: Camelot Court - Christchurch; Brazil: Porto Do Sol Guarapari - Guarapari-ES; Sweden: Kalmar Stadshotell - Kalmar; Norway: Kvikne's Hotel - lestrand; Germany: Hotel Zur Post - Altötting; Australia: Great Western Motor Inn - Norseman, Western Australia. *Comprises Travel Service locations of American Express Travel Related Services Company, Inc., its affiliates d Representatives worldwide. **Subject to local laws and cash availability. ***Be sure to ask about restrictions and hotel's cancellation requirements. ©1992 American Express Travel Related Services Company, Inc.

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